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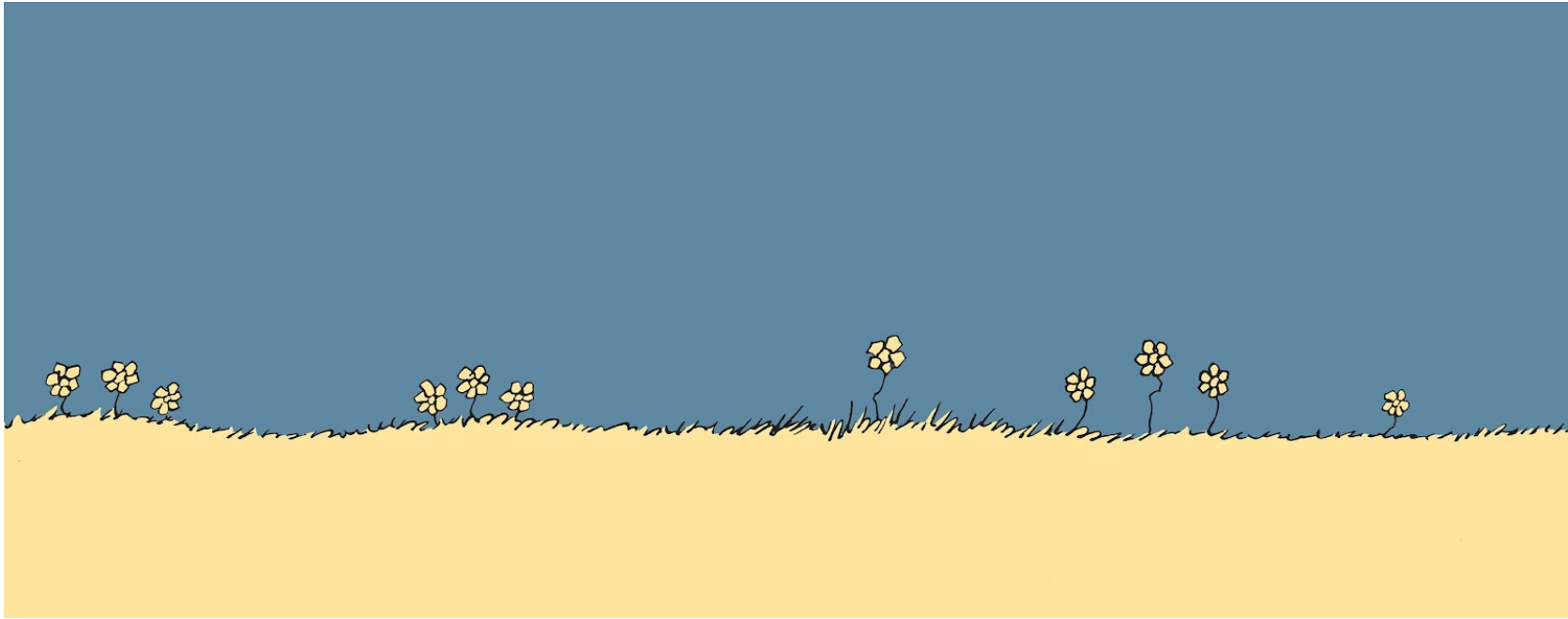
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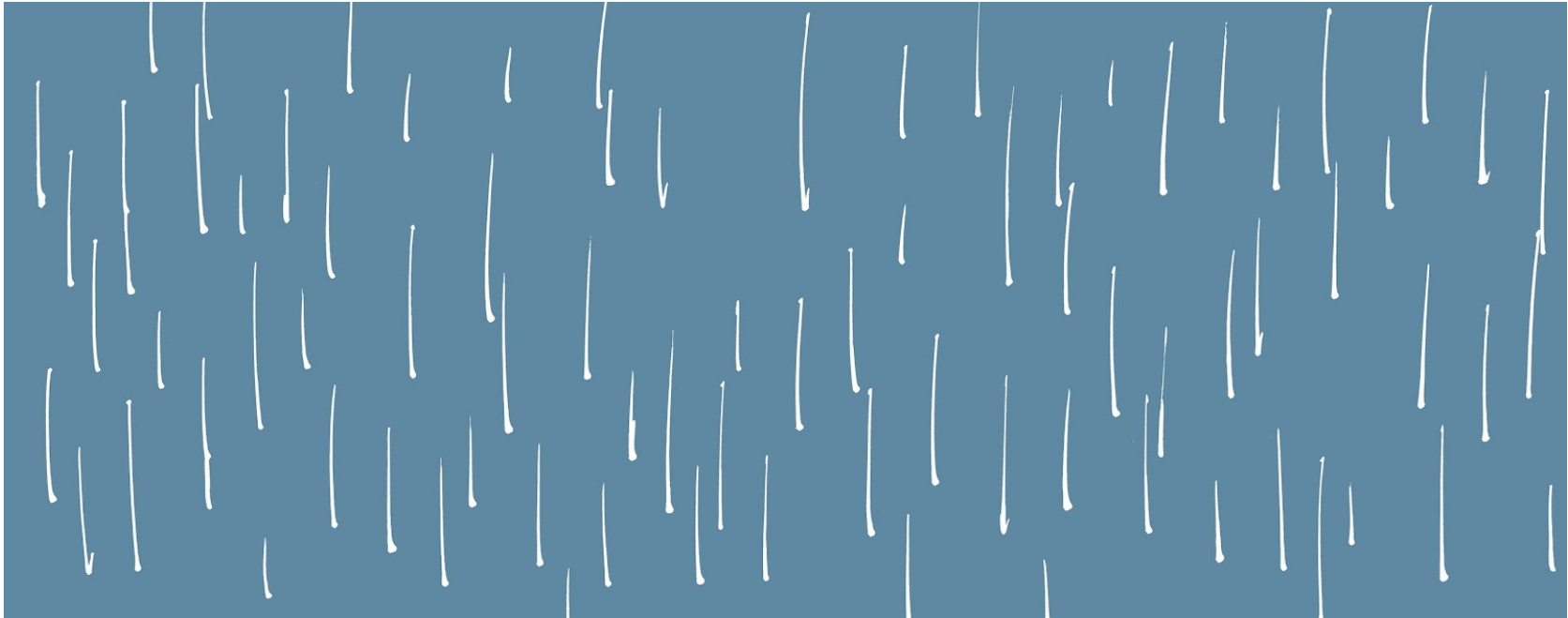
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THE COMPLETE PEANUTS

by Charles M. Schulz

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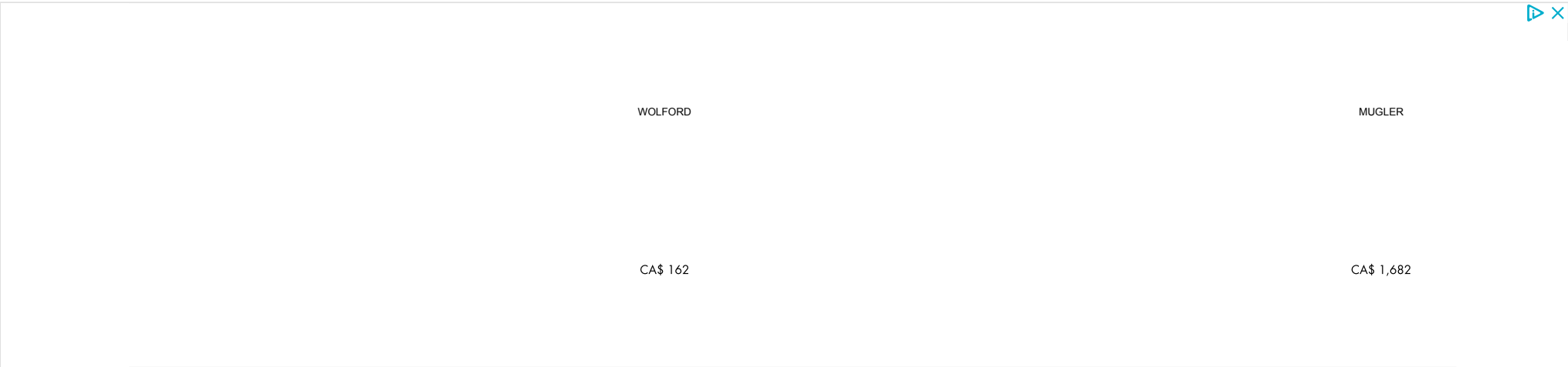
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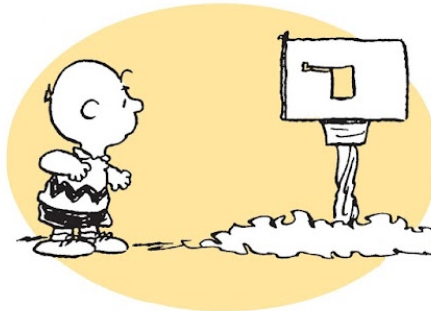
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CHARLES M. SCHULZ

THE COMPLETE
PEANUTS

1997 TO 1998



"A PERSON HAS TO
BE VERY CAREFUL
WITH VALENTINES.."

■ FANTAGRAPHICS BOOKS ■



Charles M. Schulz in his home studio at the drawing board, Santa Rosa, California, mid-1990s: courtesy of the Charles M. Schulz Museum.



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FOREWORD by **PAUL FEIG**

Charles Schulz made me the person I am today. I never met the man personally, but his influence is all over my childhood and all over my life. I grew up in a neighborhood very much like the one he drew. We lived in the suburbs — about twenty minutes outside of Detroit — and our houses and yards and streets looked like the ones that came out of his pen. We walked and talked and played and tormented each other the same way that the *Peanuts* gang did. We played sports poorly and hatched schemes and philosophized about what we thought the world and the people within it were

about and we had fun at each other's expense. And we always remained friends, no matter how tenuously, in the end.

Me? I was Charlie Brown. I was the optimist who faced every day as a clean slate, a chance to succeed, to prove my worth to the world. And every day I was slowly ground down by the realities of life. Things never worked out the way I thought they'd work out. People never reacted as enthusiastically as I hoped they would. The girls I loved never knew I loved them because I was too afraid to actually do something radical like go up and talk to them,

hoping instead they would notice what a great guy I was and make the first move. And so I'd end most days a little down, a little depressed, but then go to bed and wake up the next day having hit the reset button. *TODAY* was going to be the day when it all went right, I'd say to myself. But it never was. And so back to bed, reset, and start fresh in the morning. And the cycle continued like this and still continues to this very day.

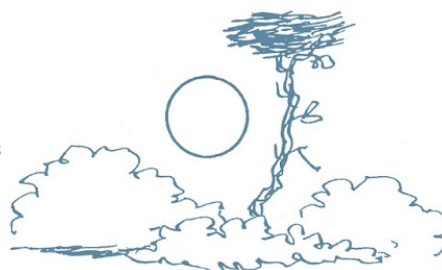
Unlike Charlie Brown, however, I was an only child. I was fortunate enough to live next to a wonderful family of eight kids who became my *Peanuts*-esque gang. But each night I'd return home from their house to my parents and my empty bedroom. Feeling lonely, I would pick up one of my many *Peanuts* paperback collections of daily newspaper strip and read them in bed. There was a good ten-year period of my childhood where I simply could not go to sleep without reading one of these books. I knew each strip by heart, and yet would get so excited when my favorites would appear as I turned the well-worn pages. I had a special fondness for the stories that continued through

several pages of strips. Story arcs like Lucy stealing Linus's blanket and burying it to cure him of his habit, as well as Charlie Brown trying to be a baseball hero and convincing himself to steal home in the big championship game — these were but a few of my favorites. I learned how to talk like an adult through the *Peanuts* gang's dialogue. I'd never heard the word “sarcasm” before I saw Charlie Brown and

Linus say it. I had no idea about World War I airplanes until Snoopy introduced me to the Sopwith Camel. I found myself getting a strangely diverse education as I was laughing along with Charlie Brown and friends.

And, man, did I laugh.

I still belly laugh every time I read the strips. When I came onboard *The Peanuts Movie* as a producer, the first thing I did was reread all the strips to refresh myself. I found myself once again laughing loudly and often, as if I were back in my bedroom in Michigan again. I remembered that *Peanuts* was funny but I had forgotten just how funny it was. And how masterfully done it was. Snoopy biting into Lucy's blow-up pool and



deflating it as an act of revenge still makes me laugh to this day. Snoopy's look of sadness at being shooed away in the first panel; his angry "GROWFF!" as he bites into the inflatable pool as a shocked Lucy cowers away from the danger zone in the second panel; the sad "ssssssss" as the pool slowly deflates in the third panel; and then the final panel of an embarrassed Lucy sitting silently on her now-useless, former pool — this is as well constructed and executed as anything our greatest comedy film directors have done on the screen. Charles Schulz's pen and skill at making the complicated look simple and effortless has stuck with me throughout my comedy-directing career. His humor is never forced or far from pathos and emotionality. He hangs in wordless frames that allow us to take in a character's inner reaction to whatever has just happened to them. This is not a desperate attempt at getting laughs or trying to force jokes on us the readers. This is a confident, self-assured master letting us in on the human



condition in its most honest, relatable, and funniest way. I strive to bring this level of artistry and respect for the intelligence of my audience to everything I've ever done and everything I'll ever do.

I can never thank Charles Schulz enough for all he has done for me. As a kid growing up in the very pre-Internet Midwest who he made

feel not so odd and alone; as an adult who marvels at and is influenced by his wit and humanity; and as a member of the human race who simply appreciates his contributions to the never-ending quest of us all to find meaning and purpose in our time on Earth (contributions that continue to stand the

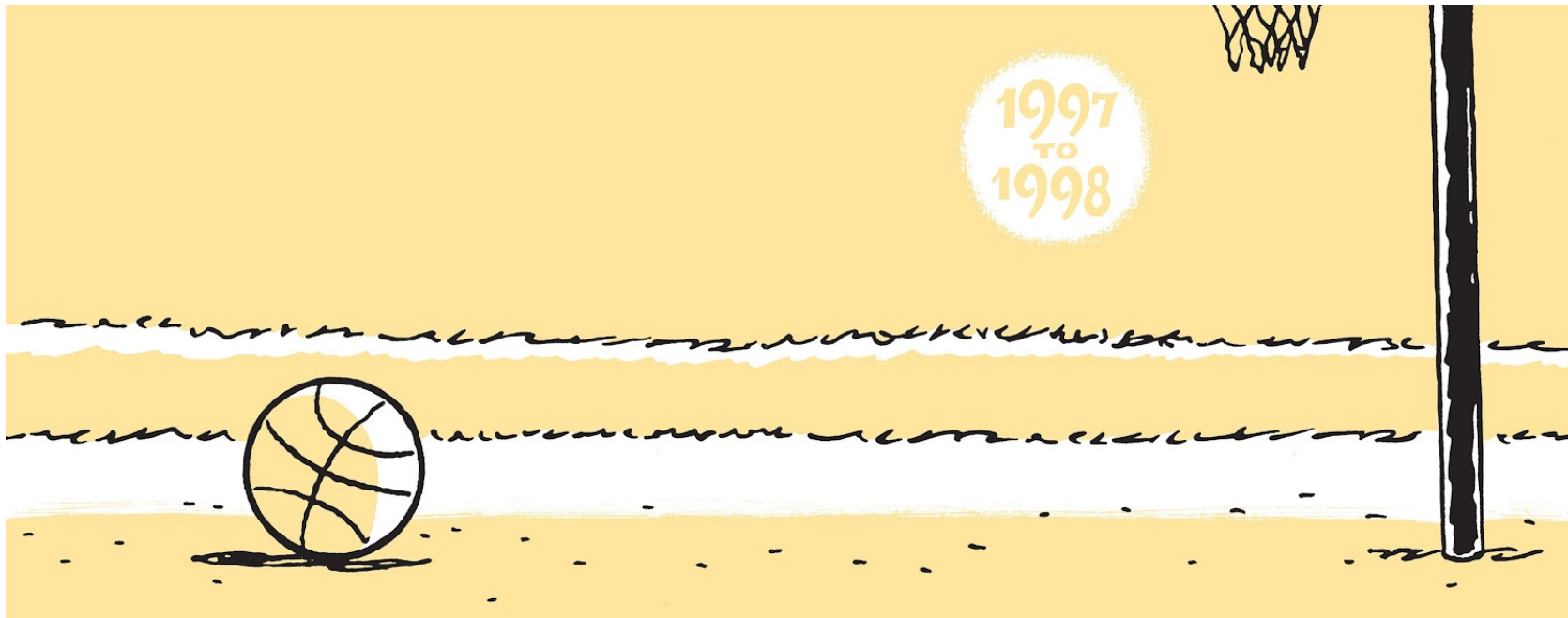
harsh test of time); we all owe Charles Schulz an enormous debt of gratitude.

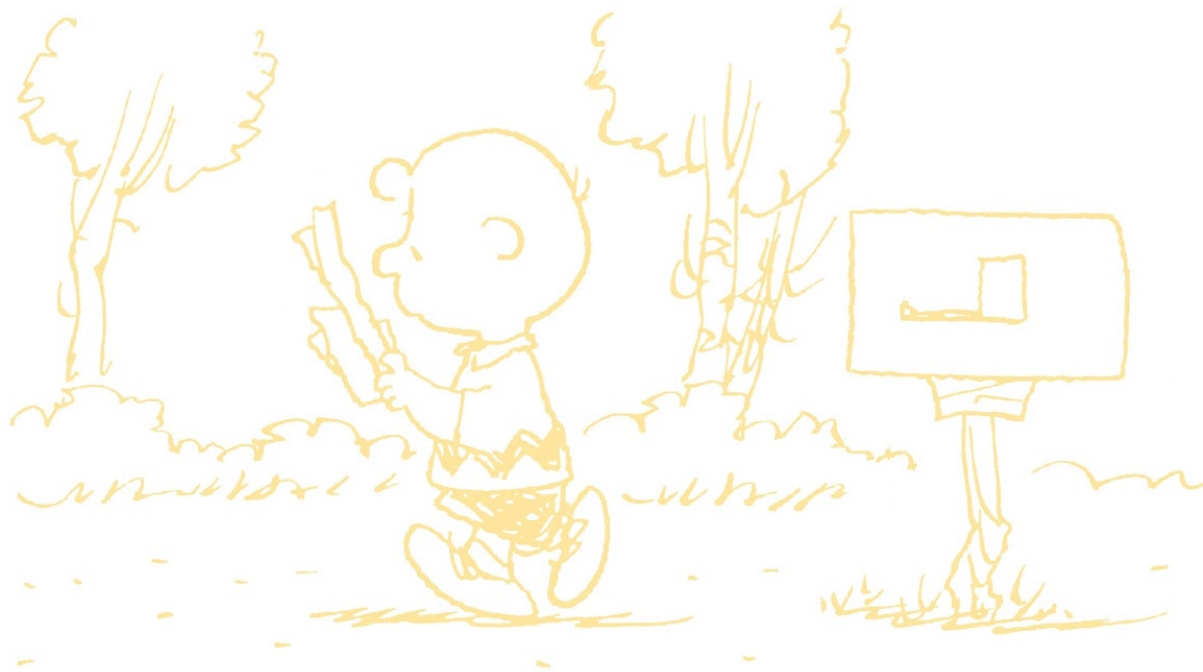
And many, many hearty, loud, embarrassing, awkward, and delighted laughs.

Thank you, Sparky.

—Paul Feig
May 3, 2015

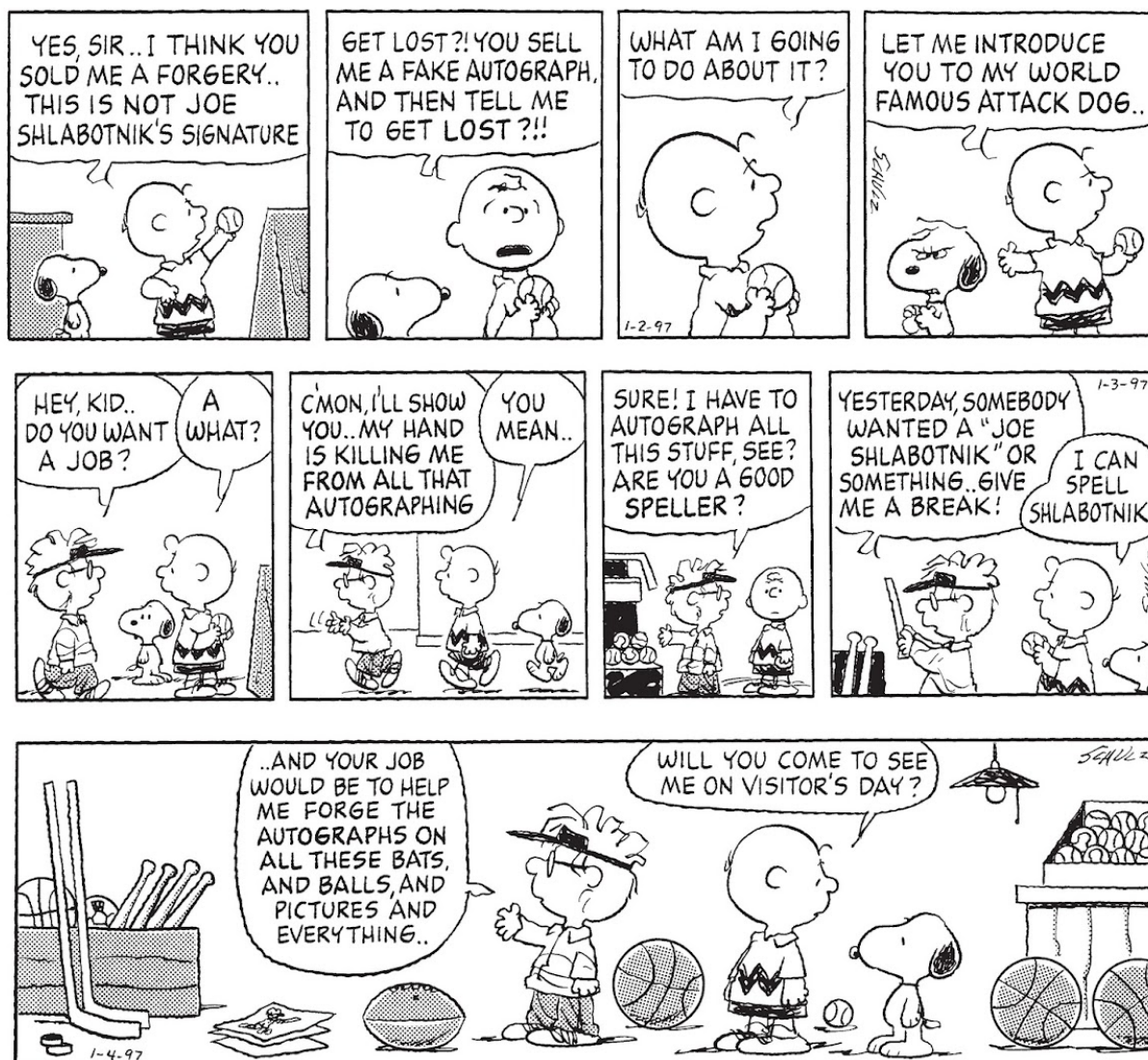


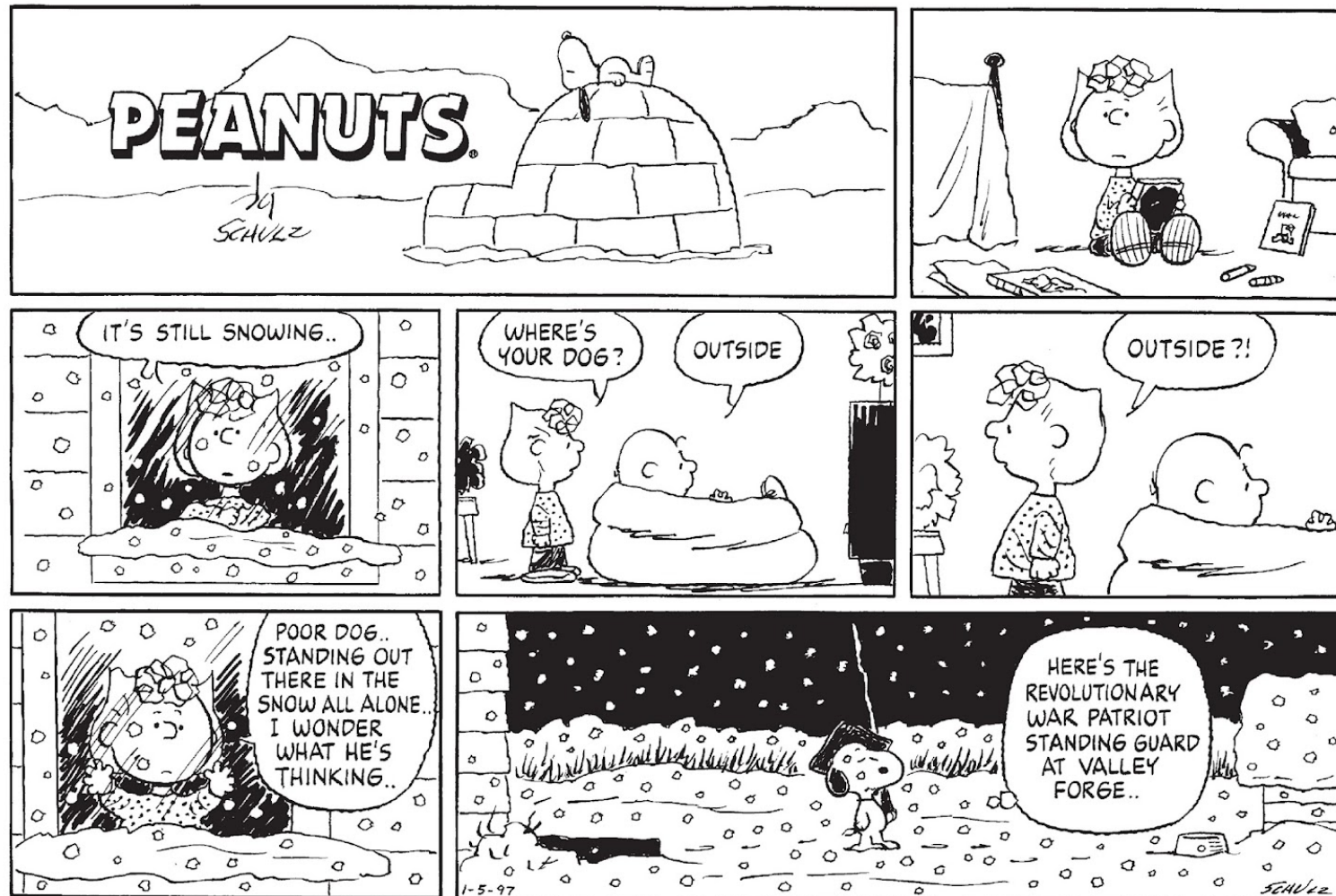


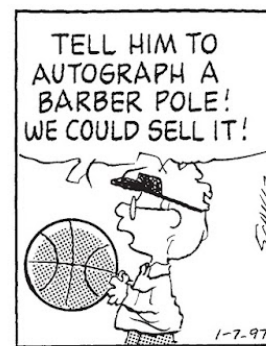
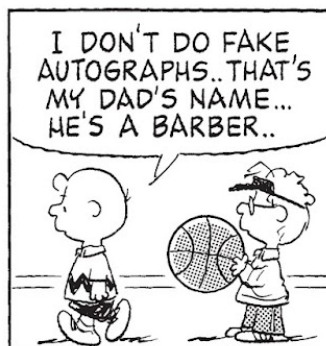
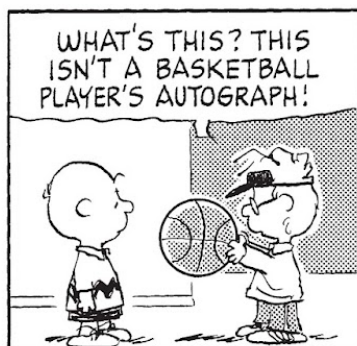
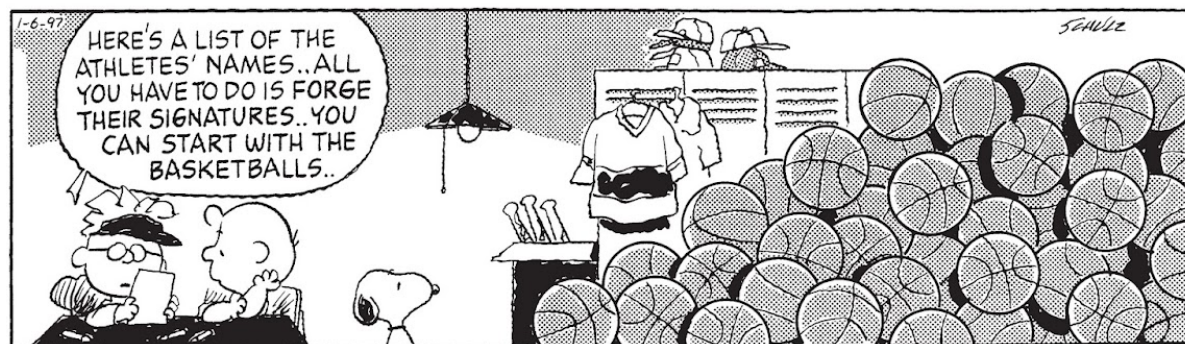


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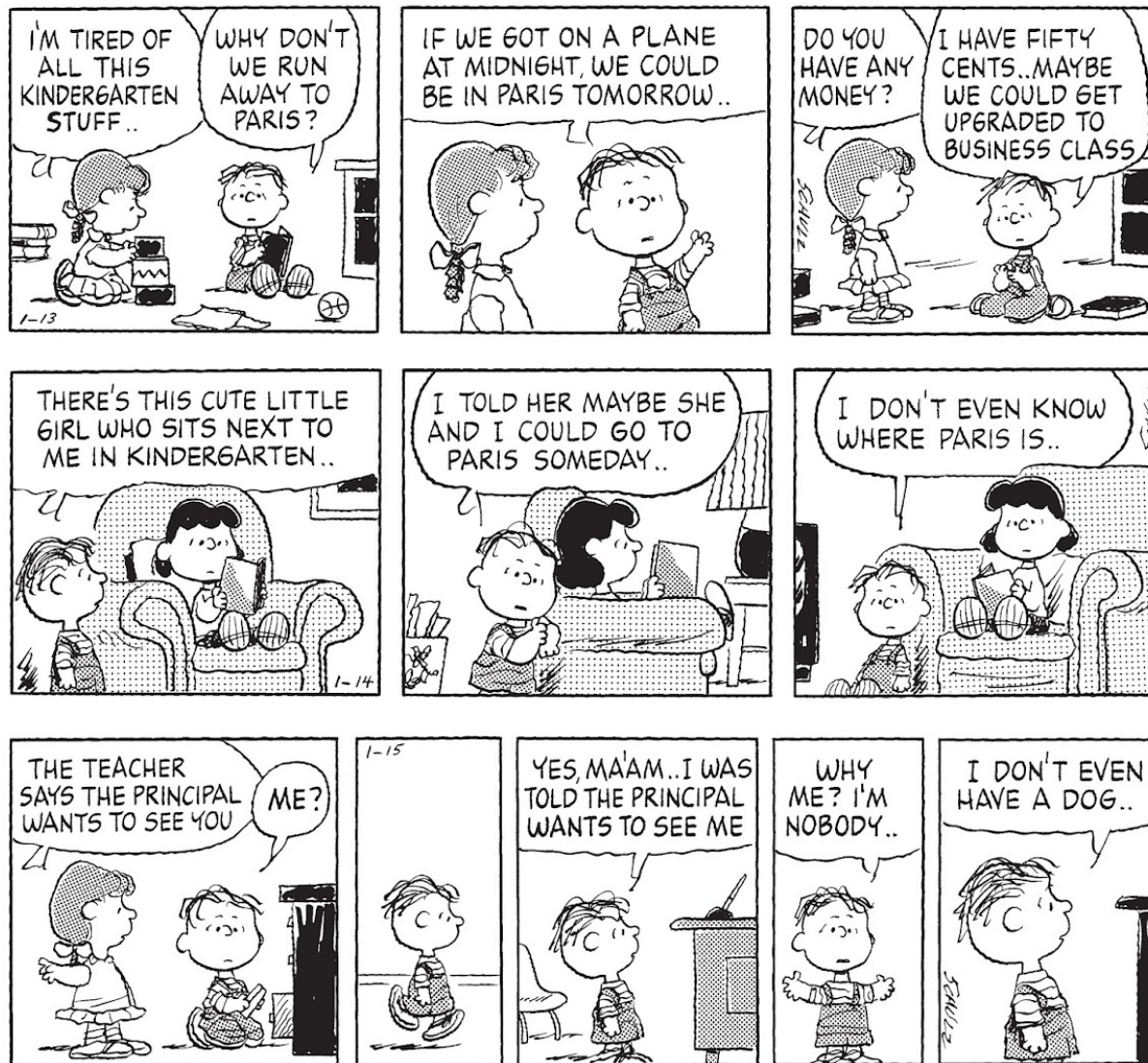


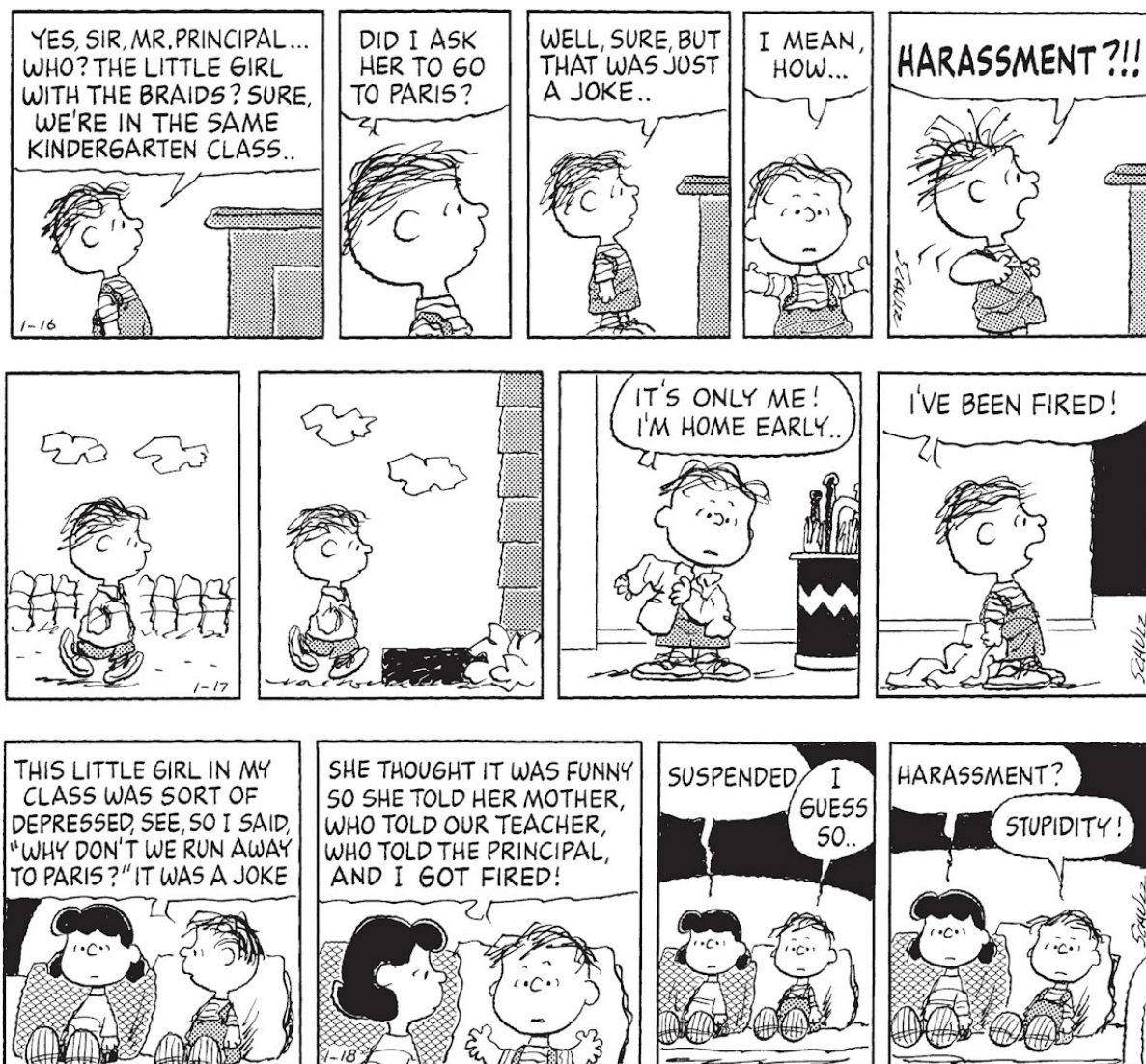


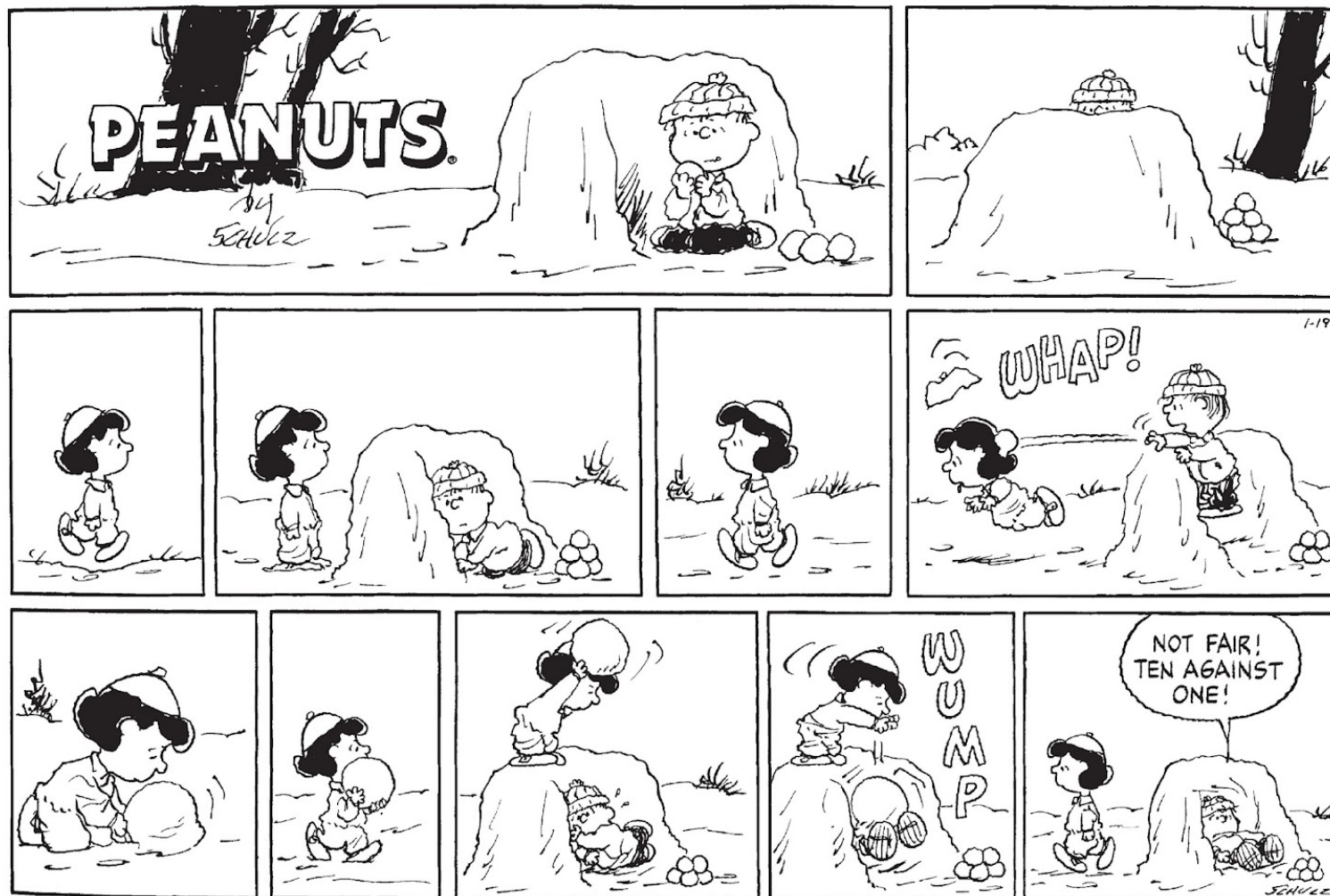
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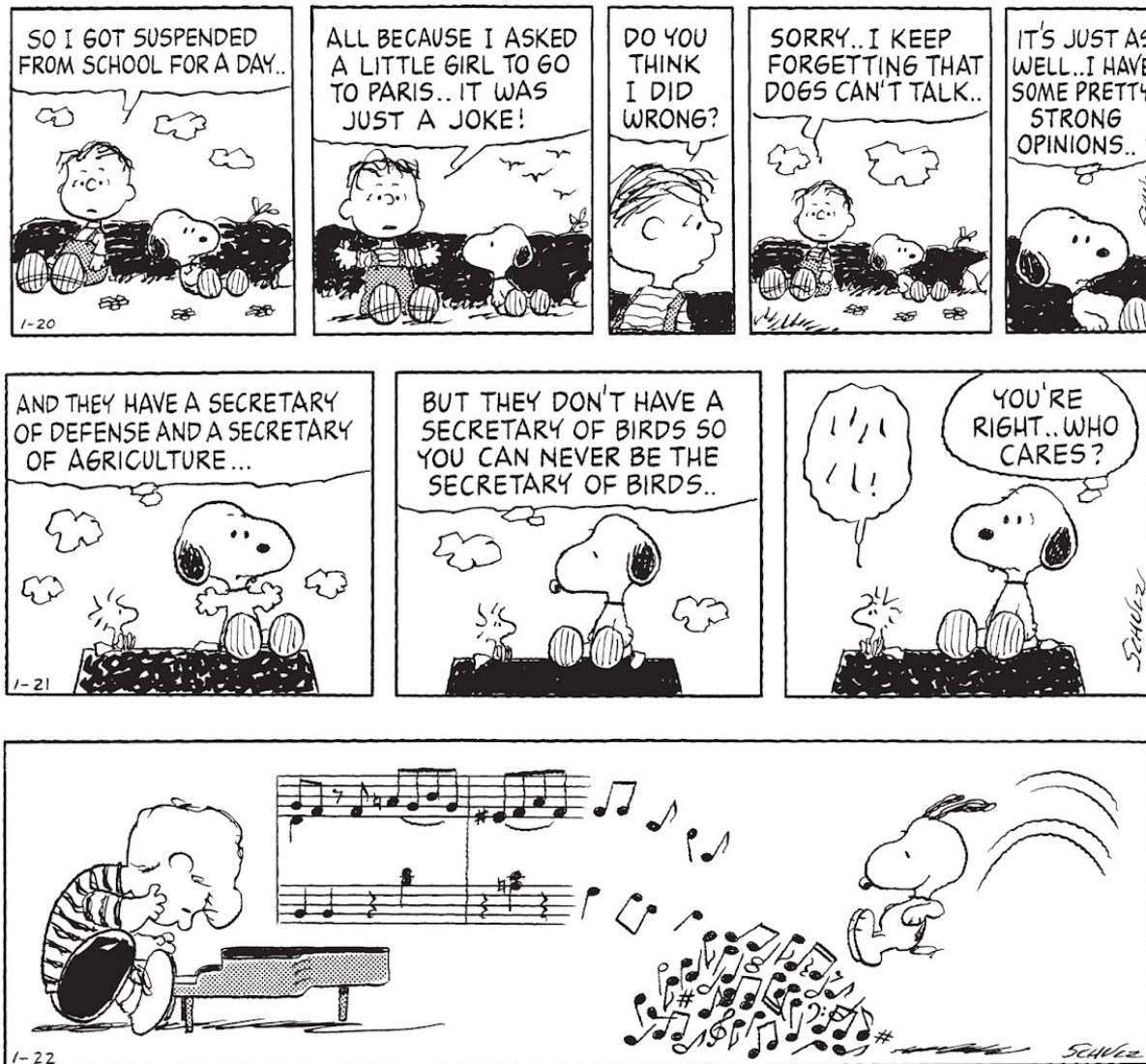
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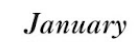


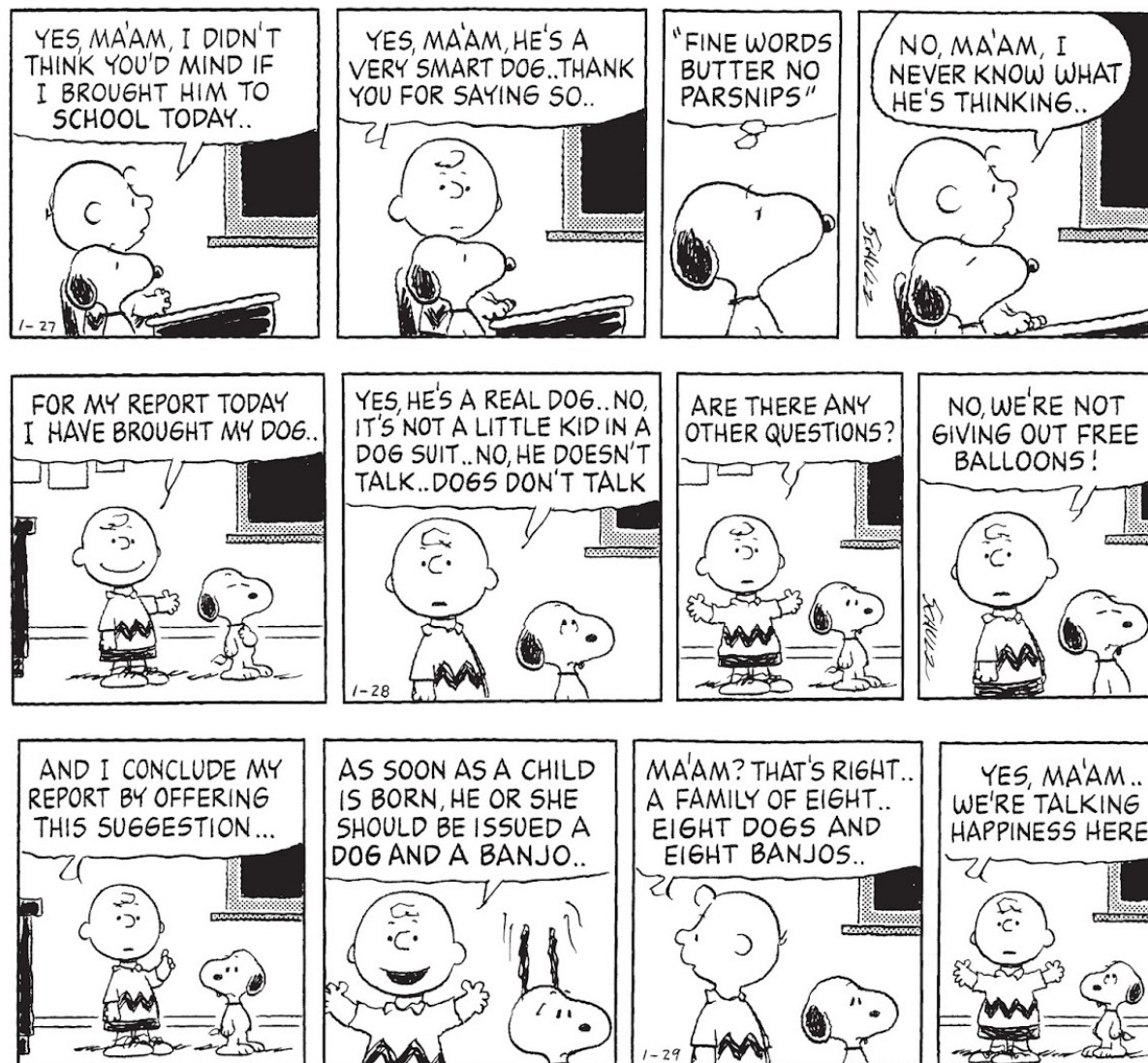




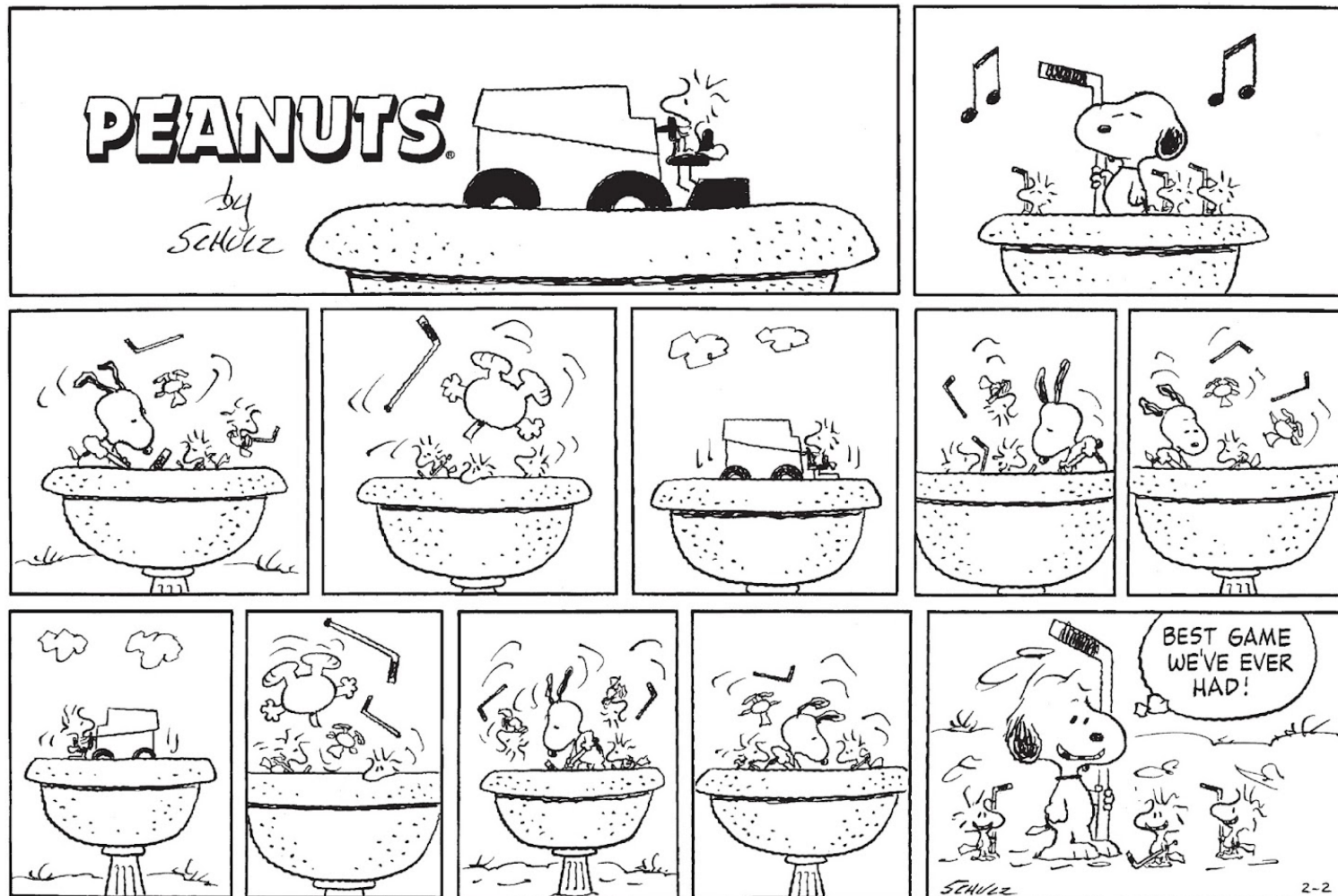






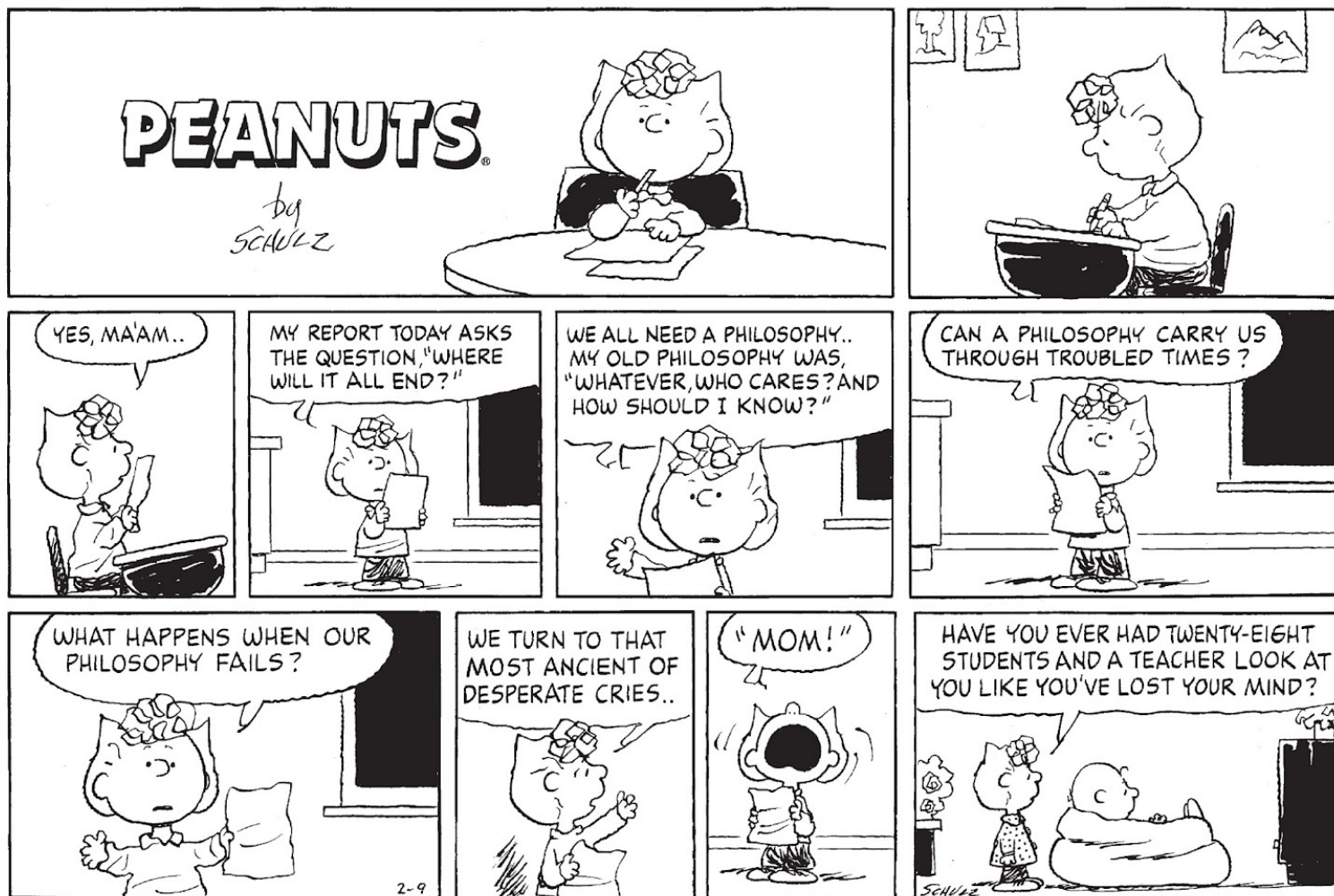


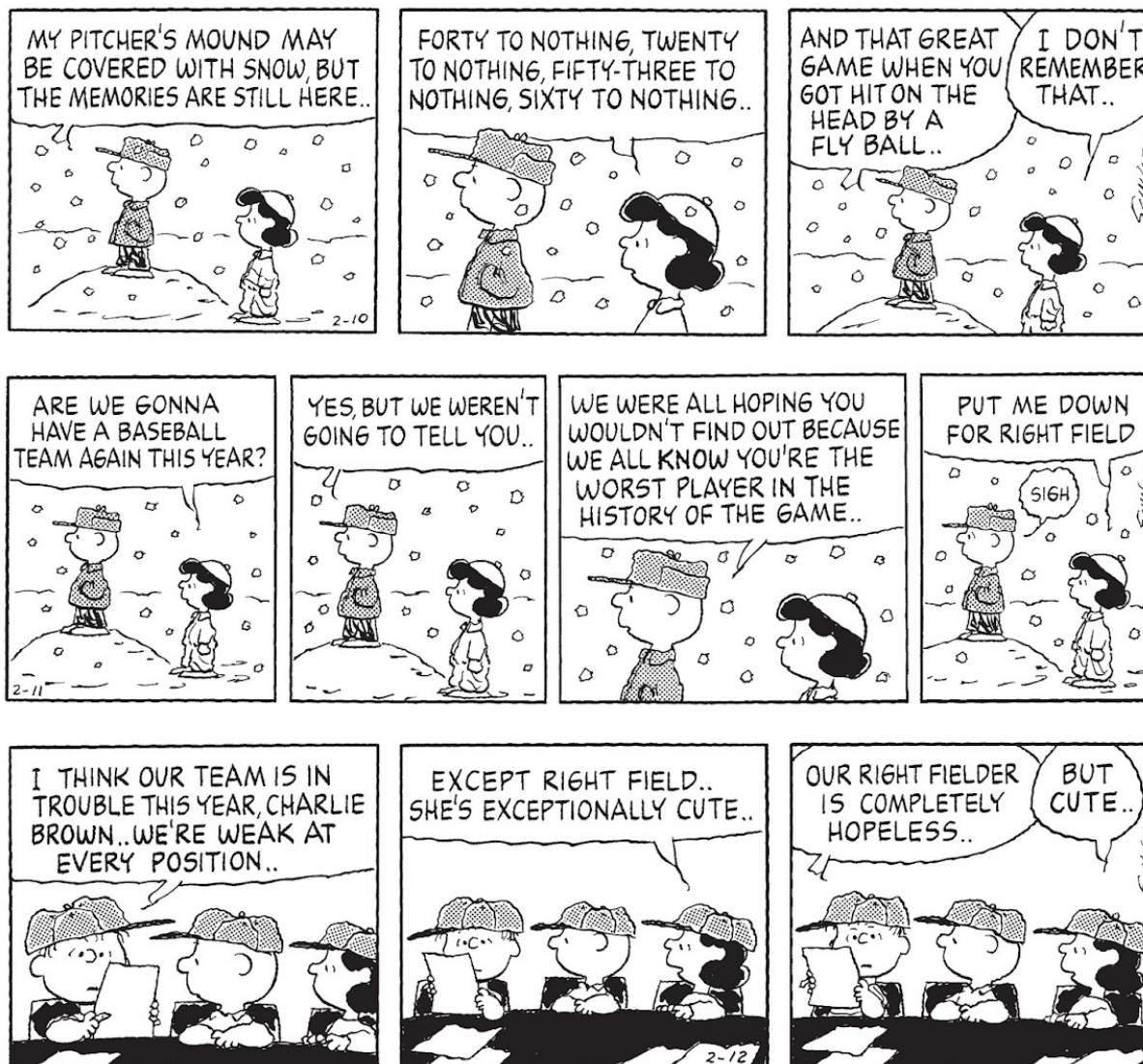






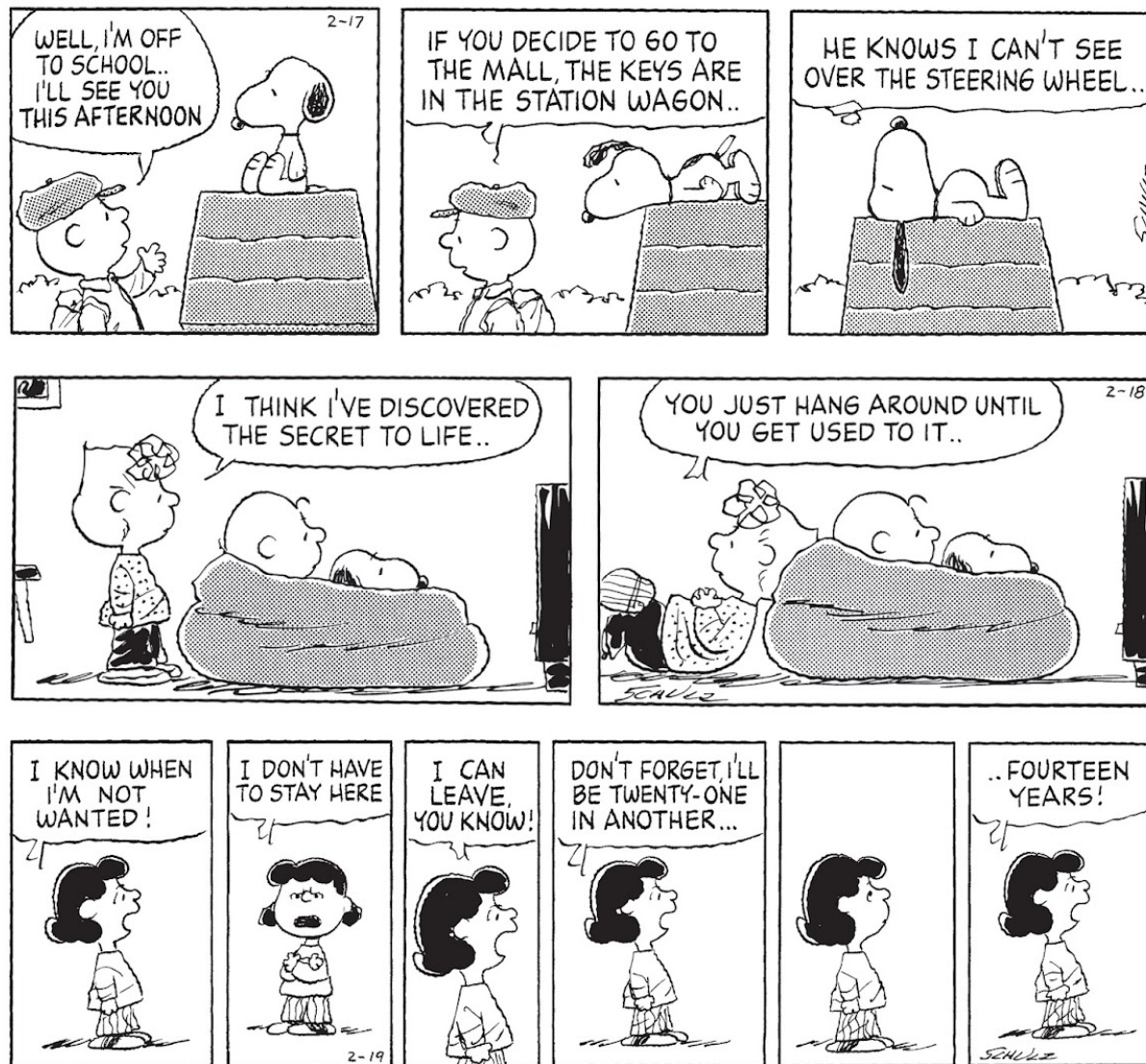


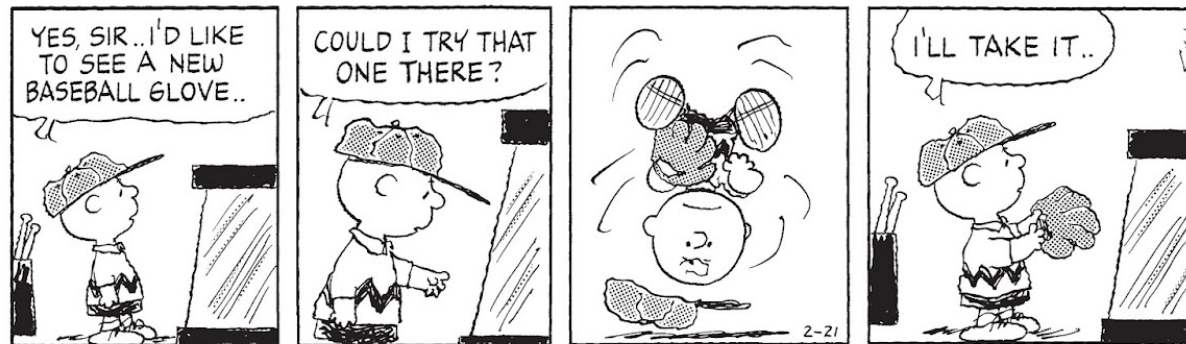
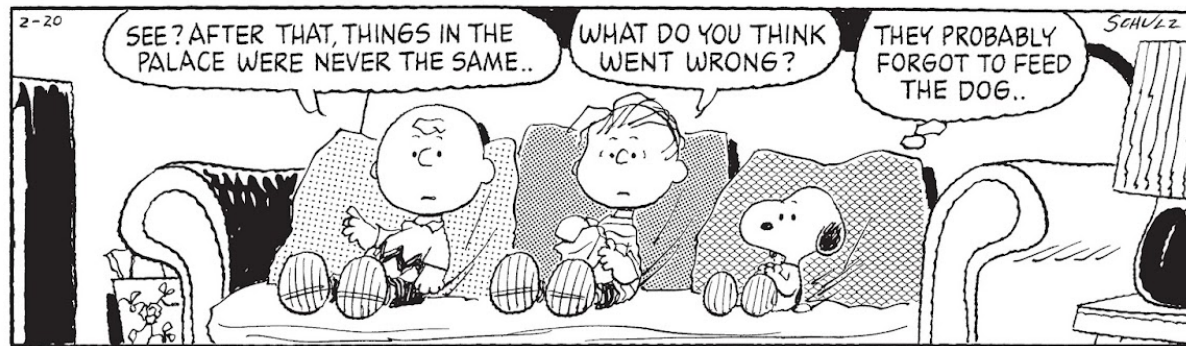


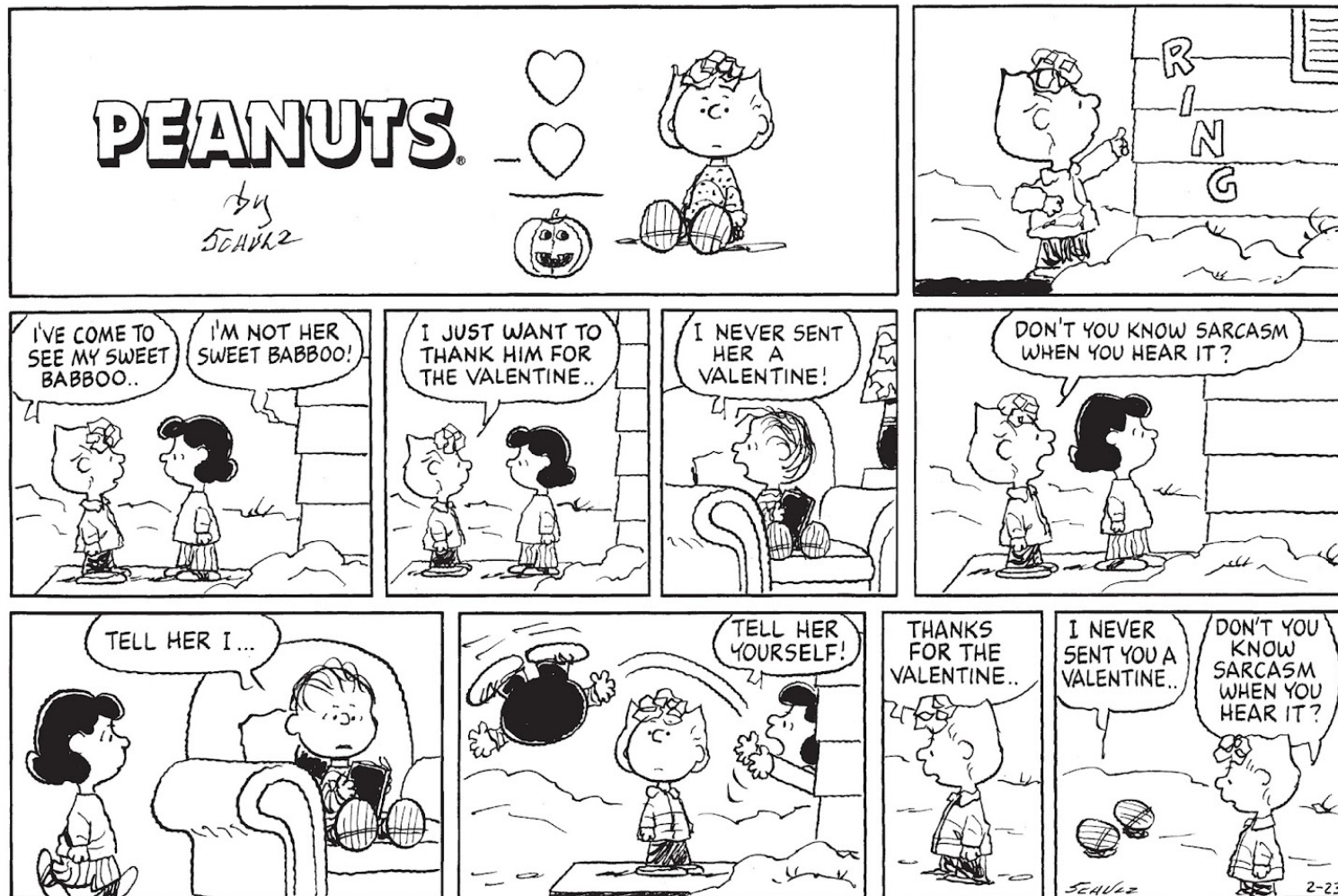




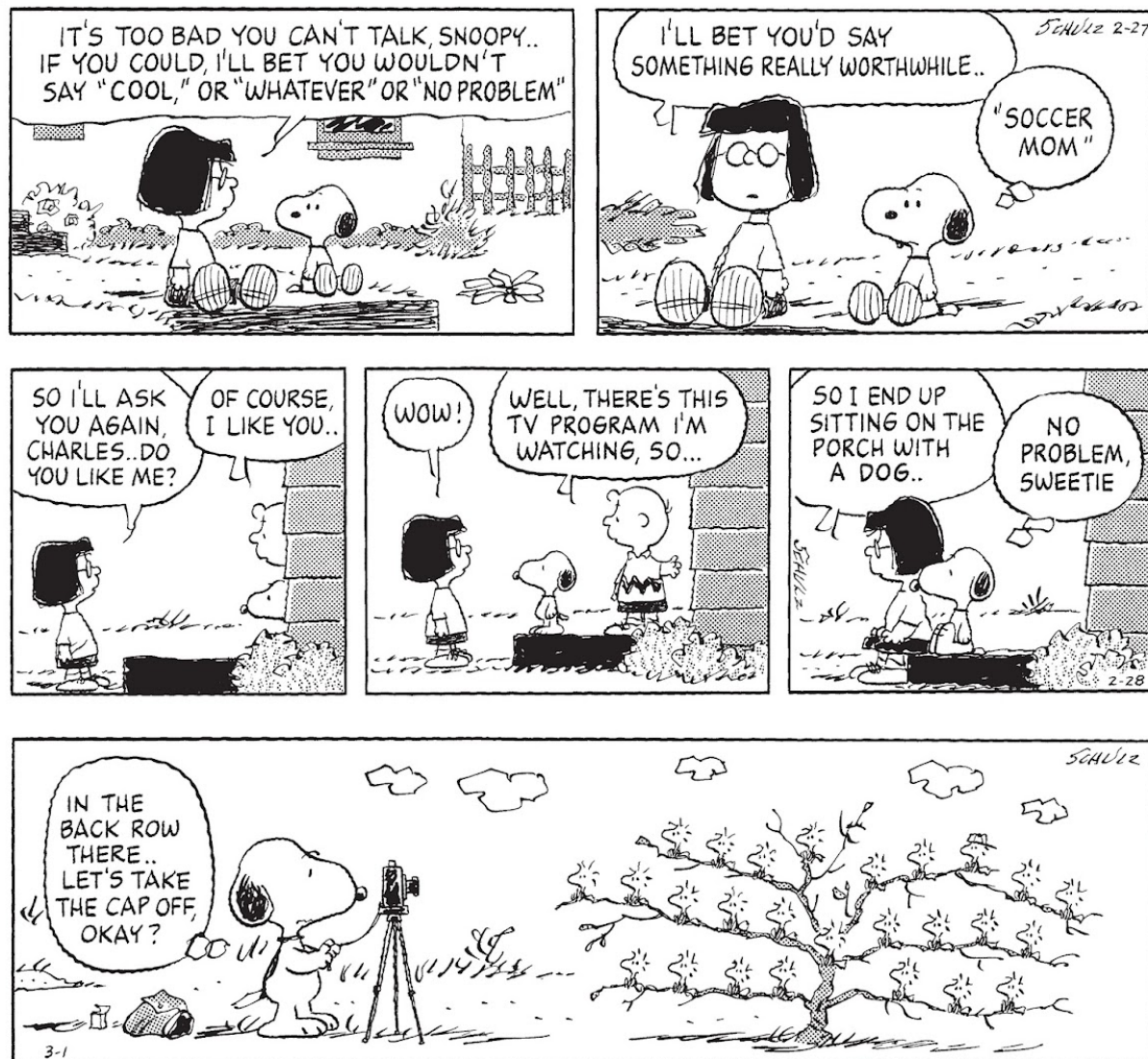


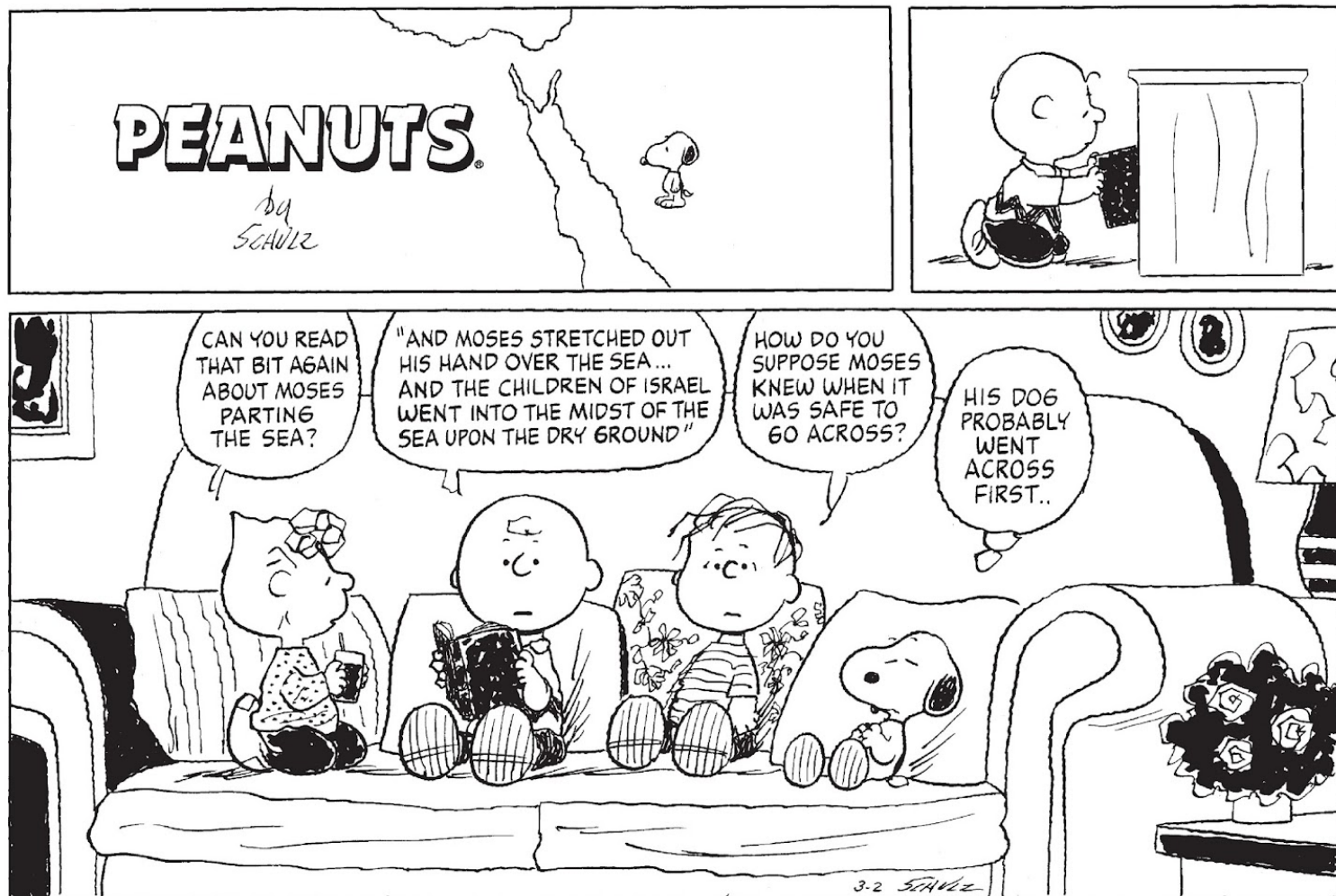


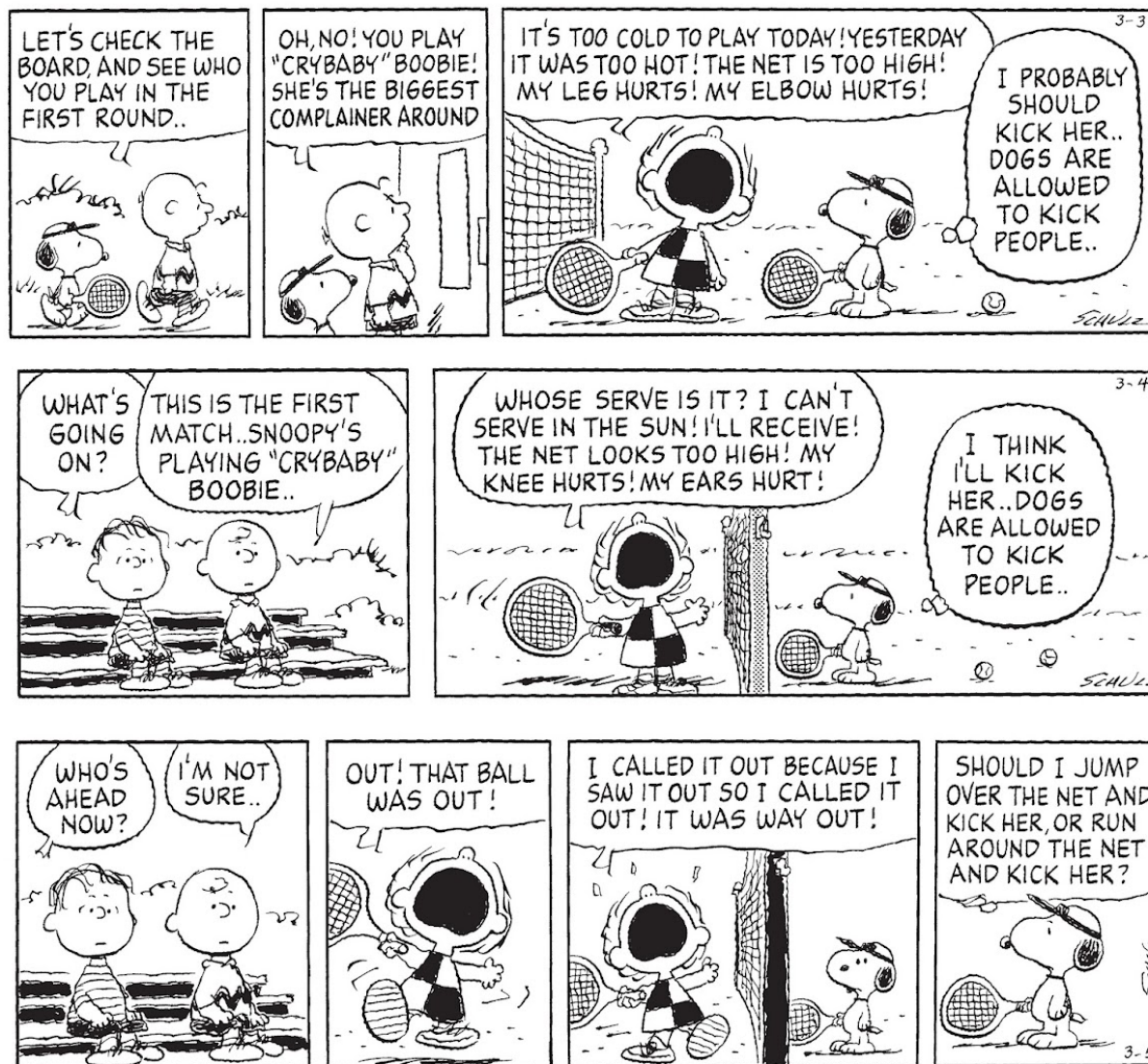


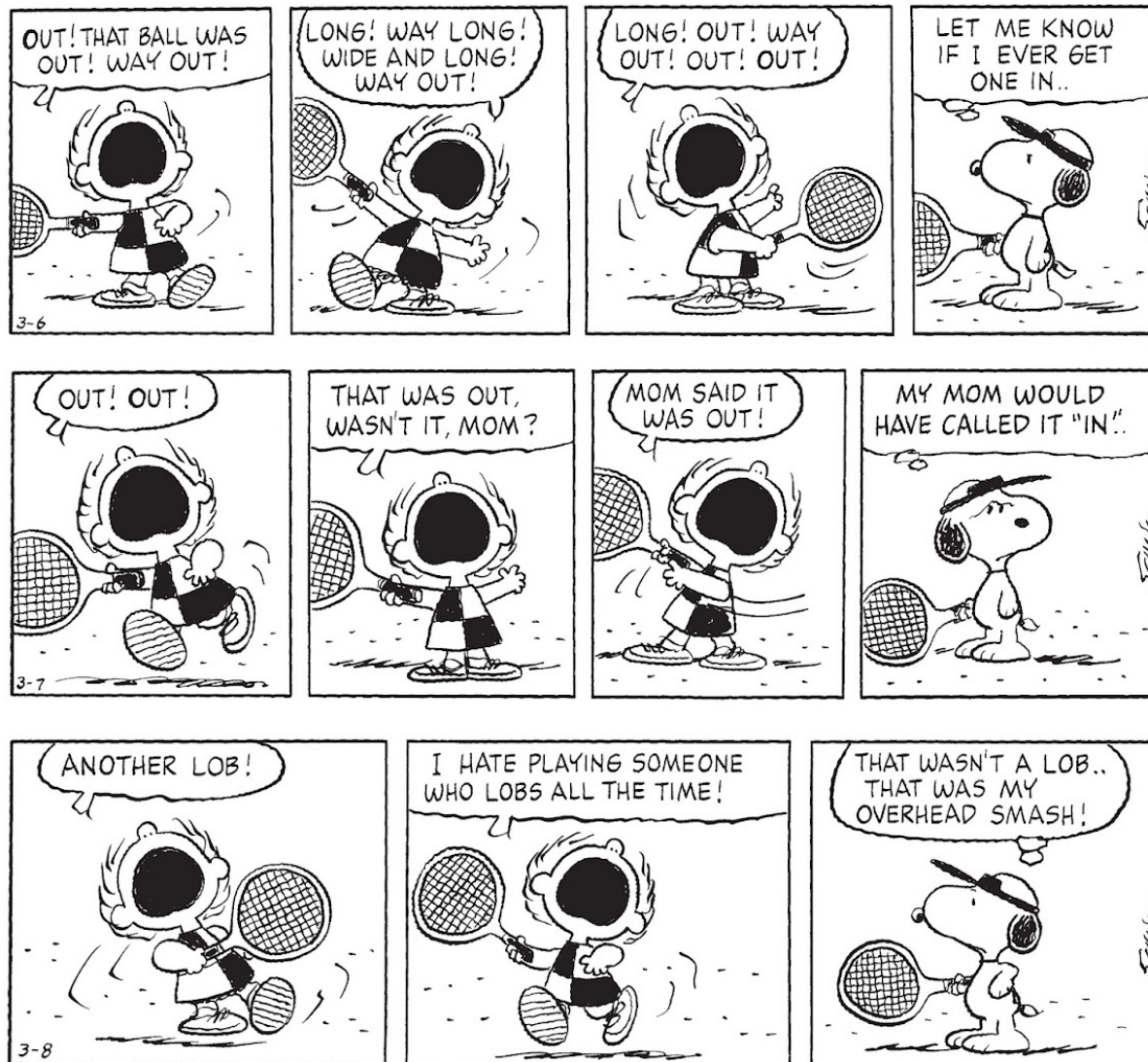






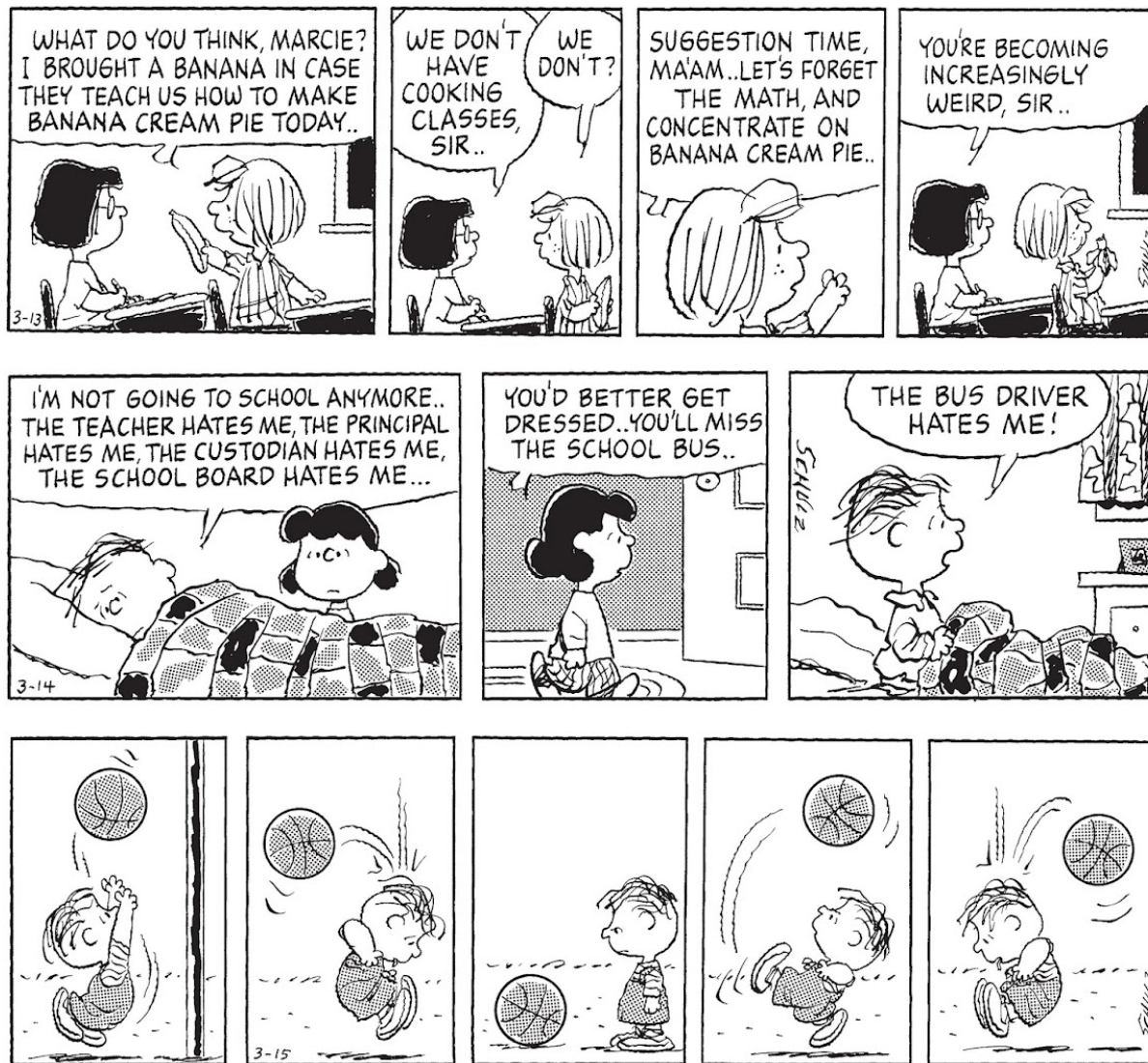


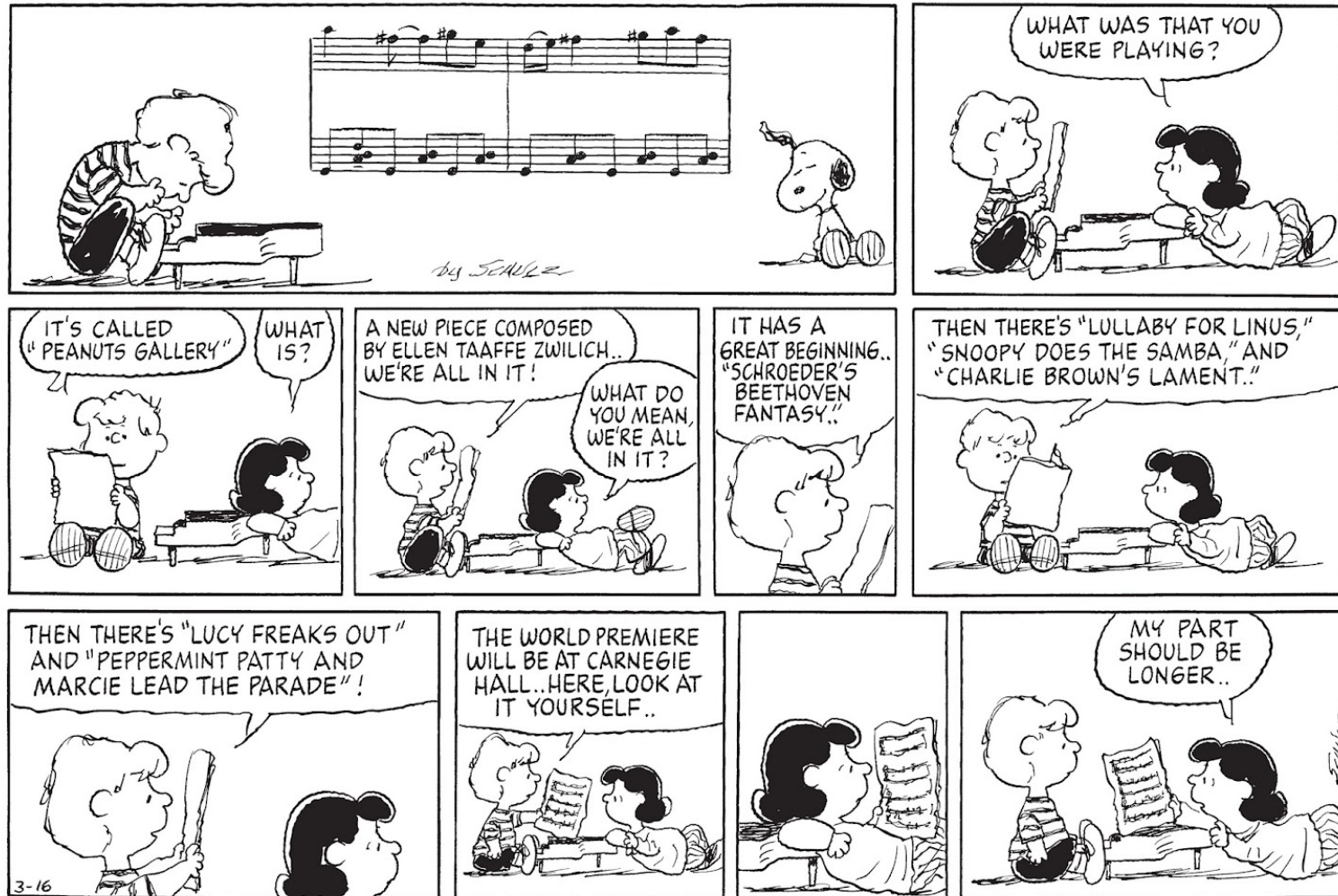


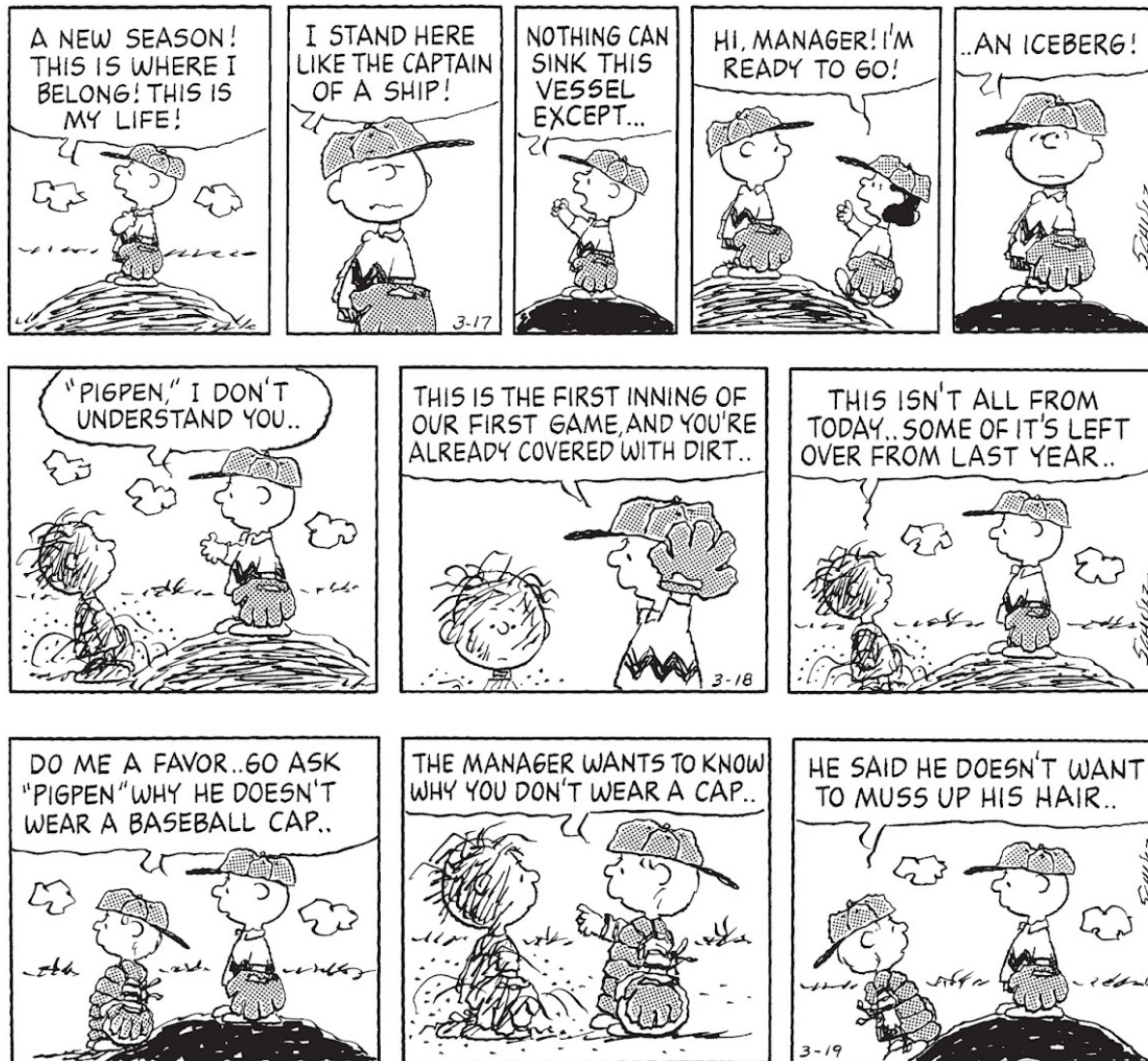








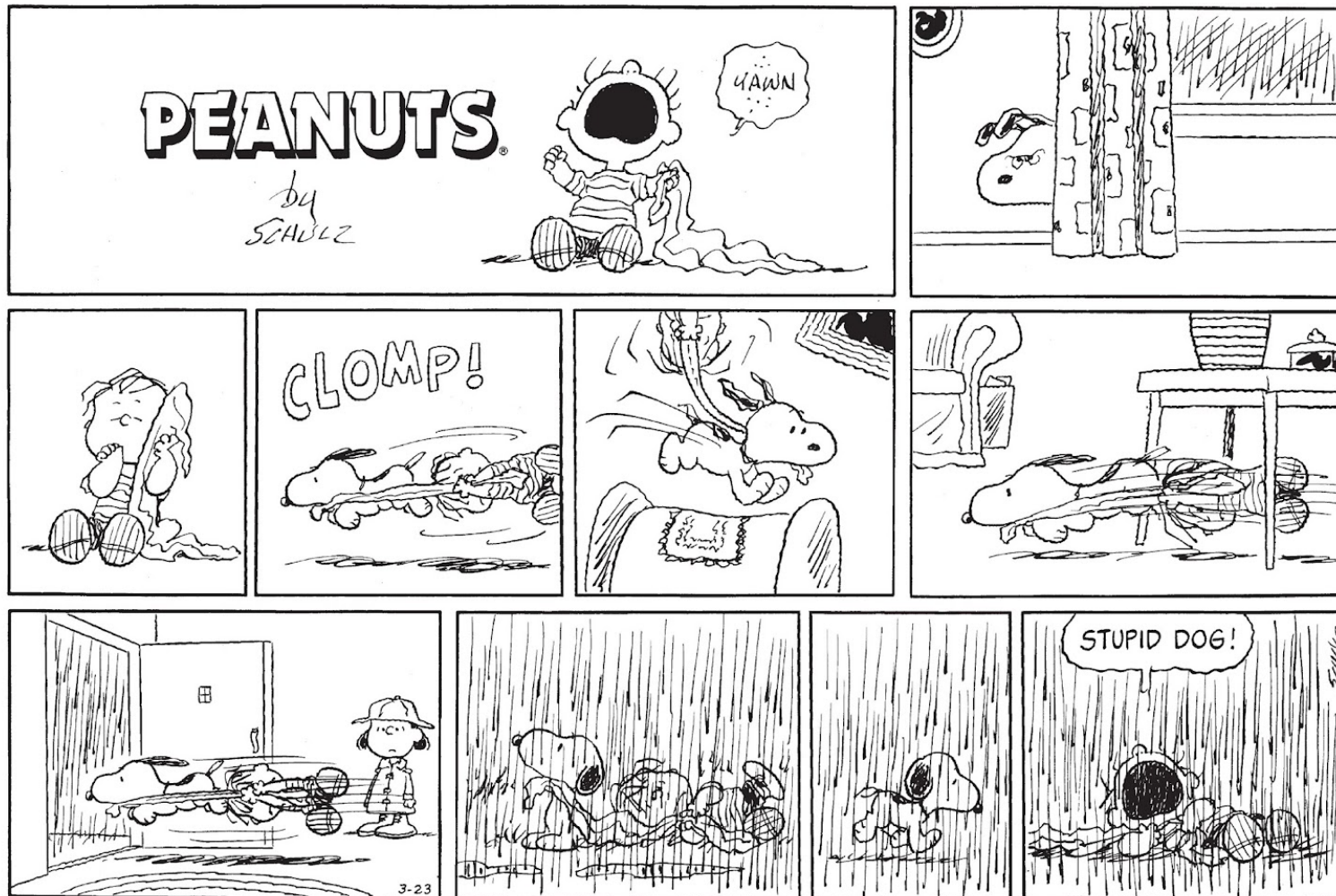




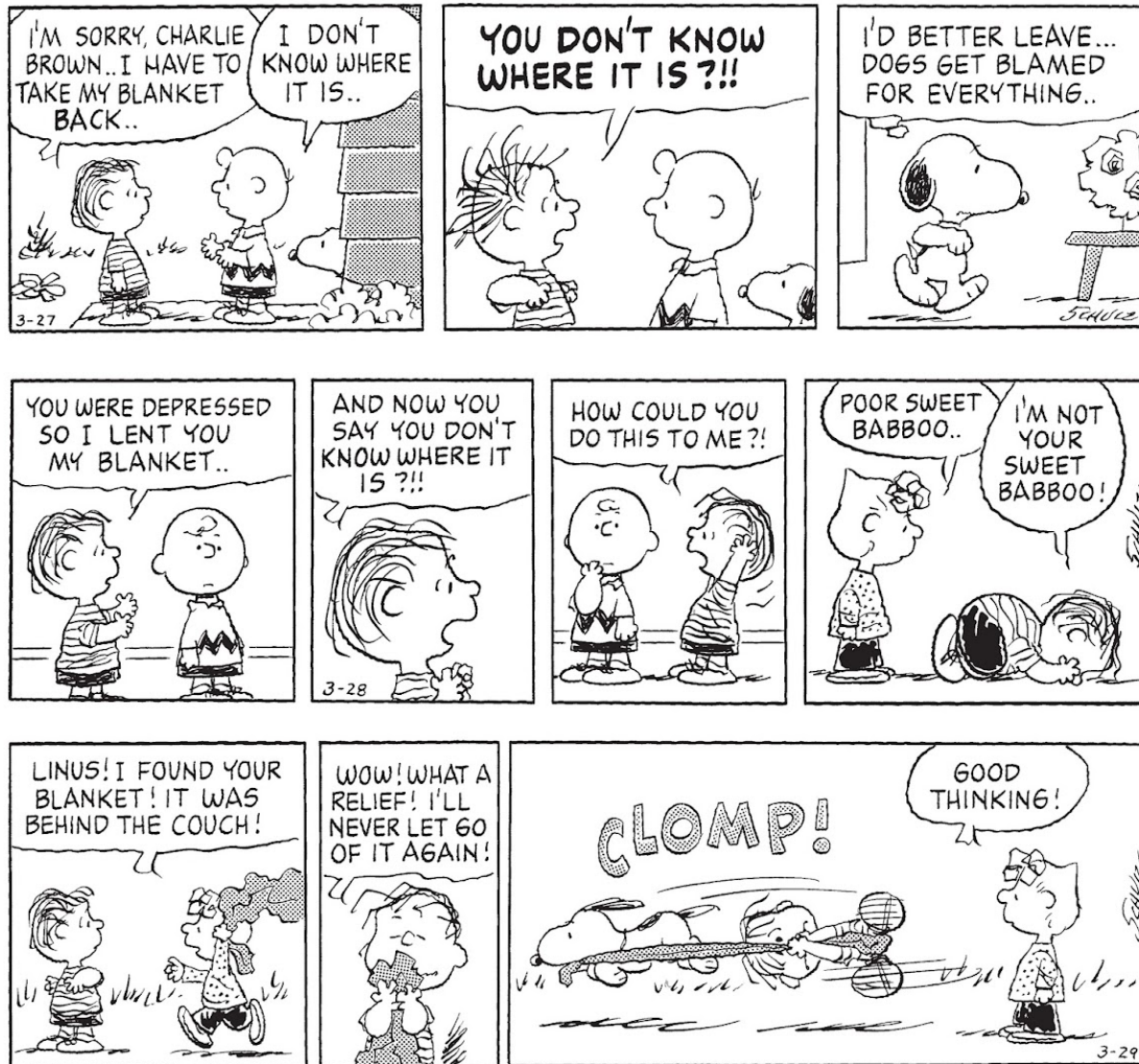
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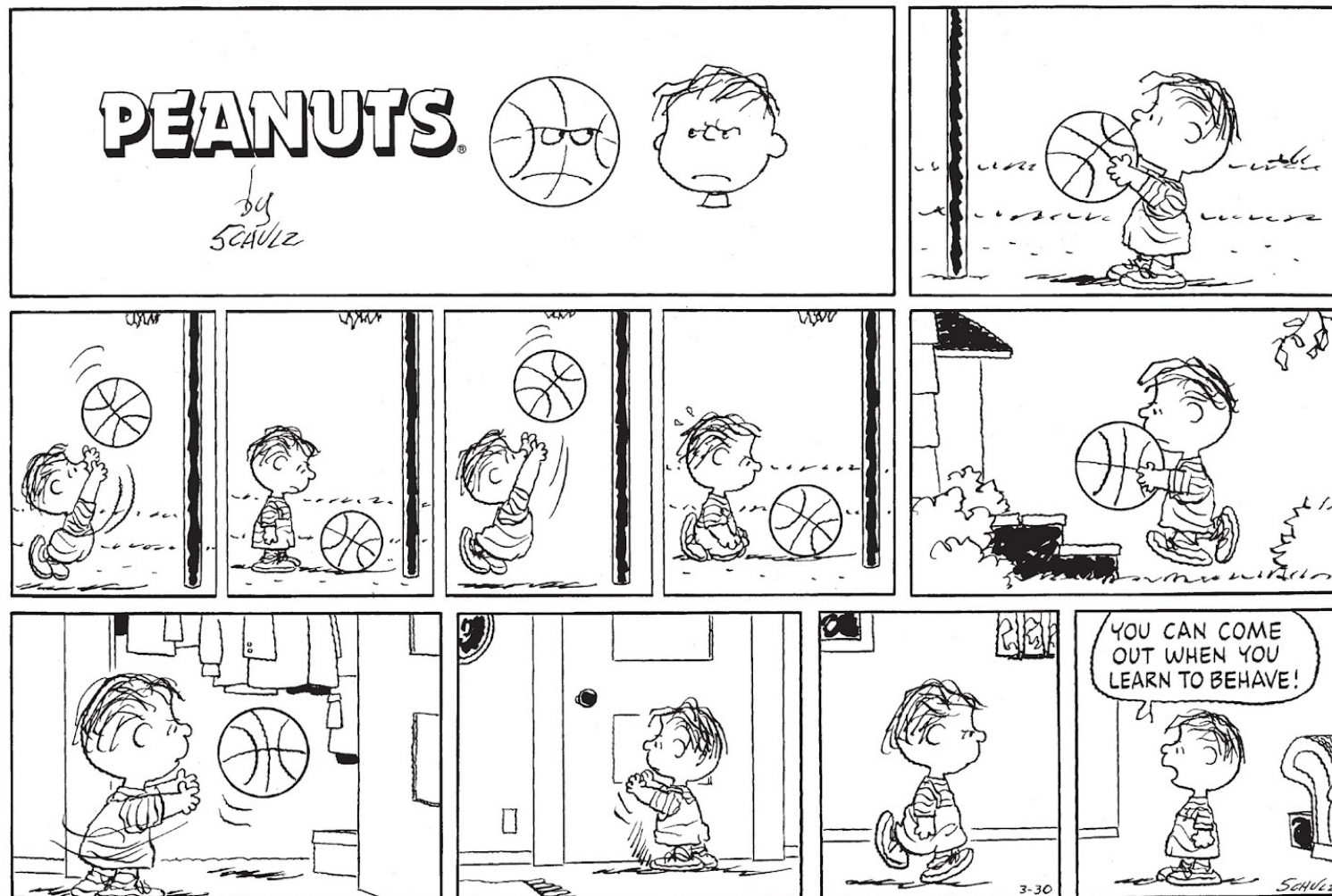
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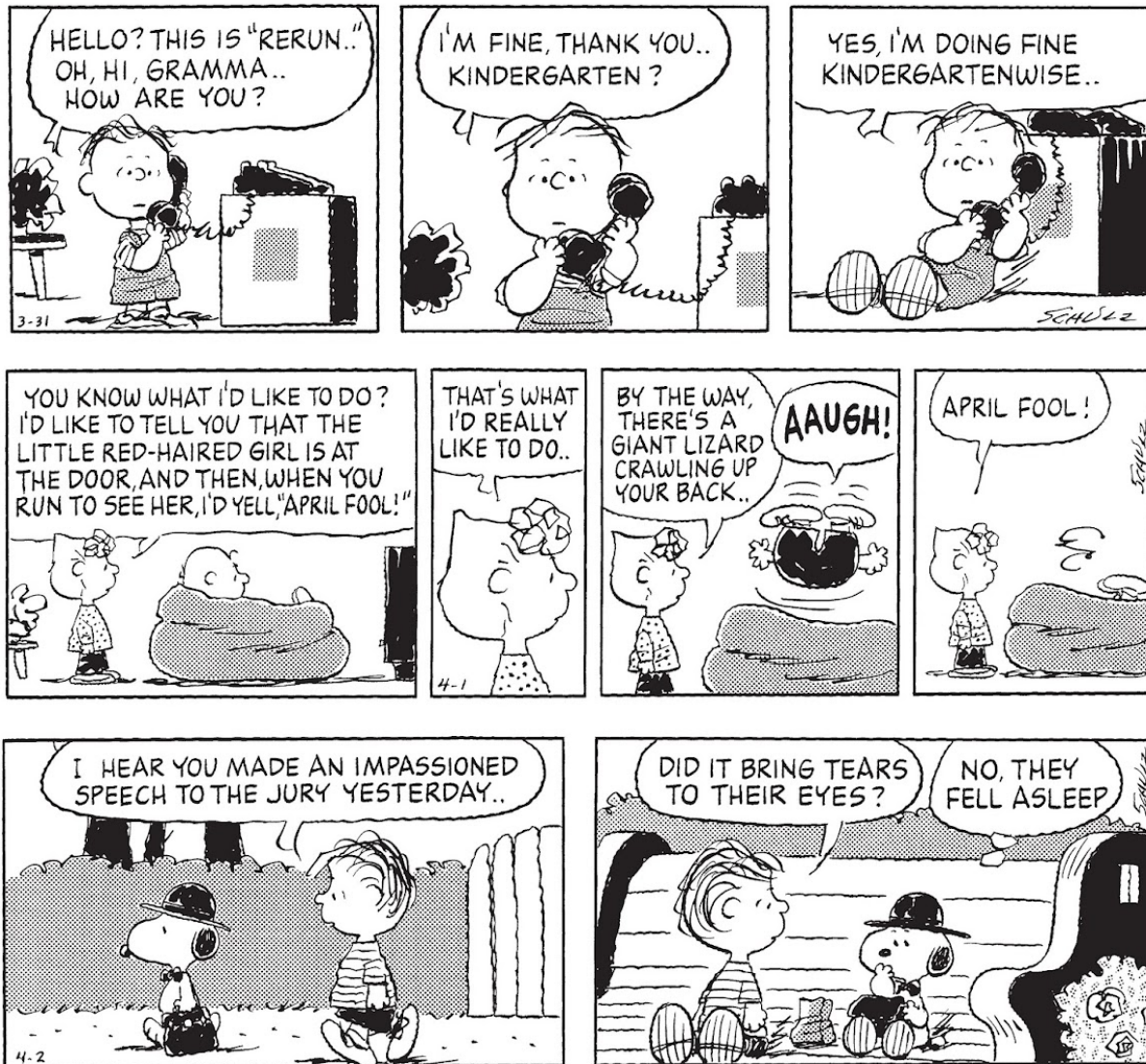


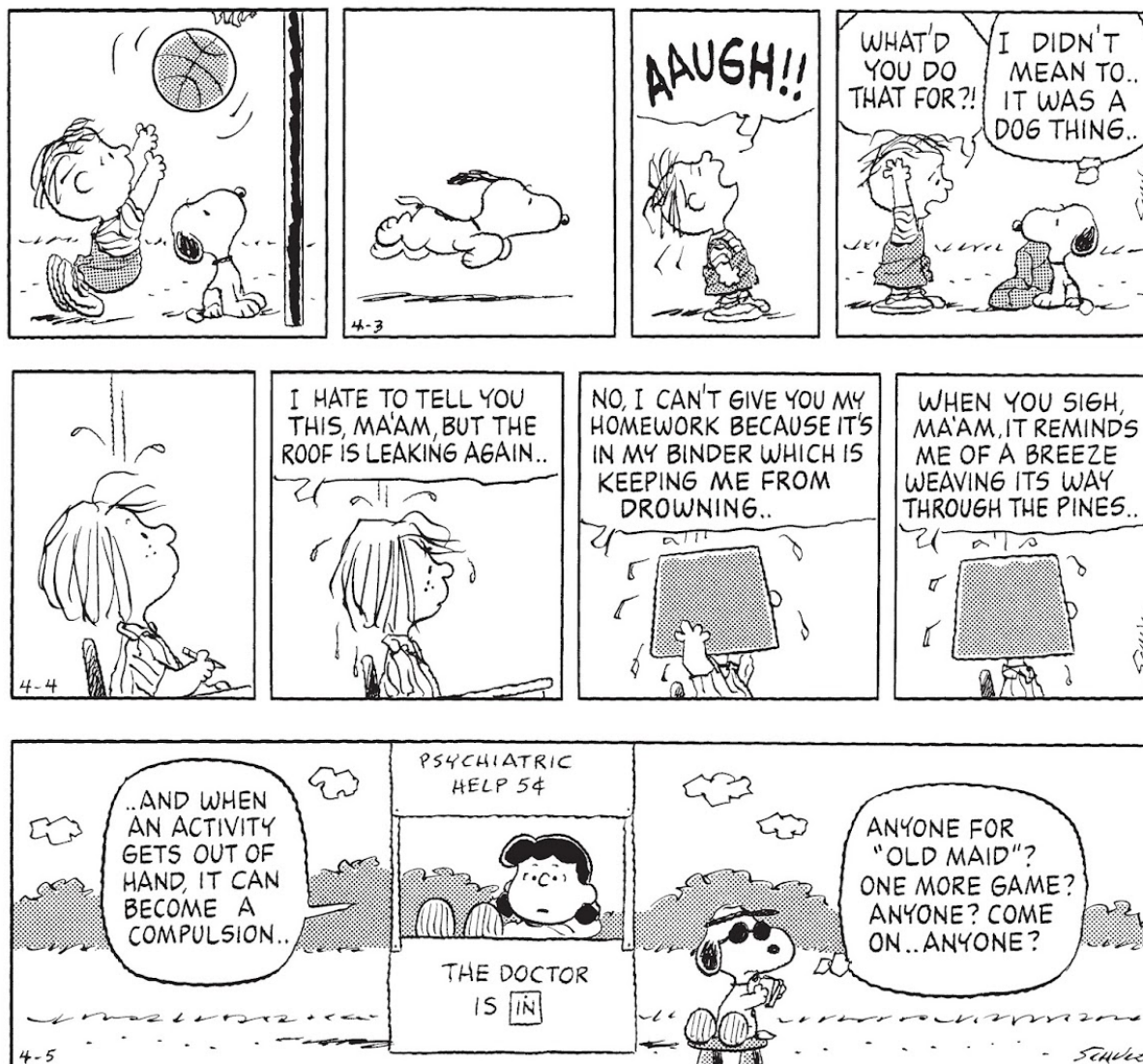


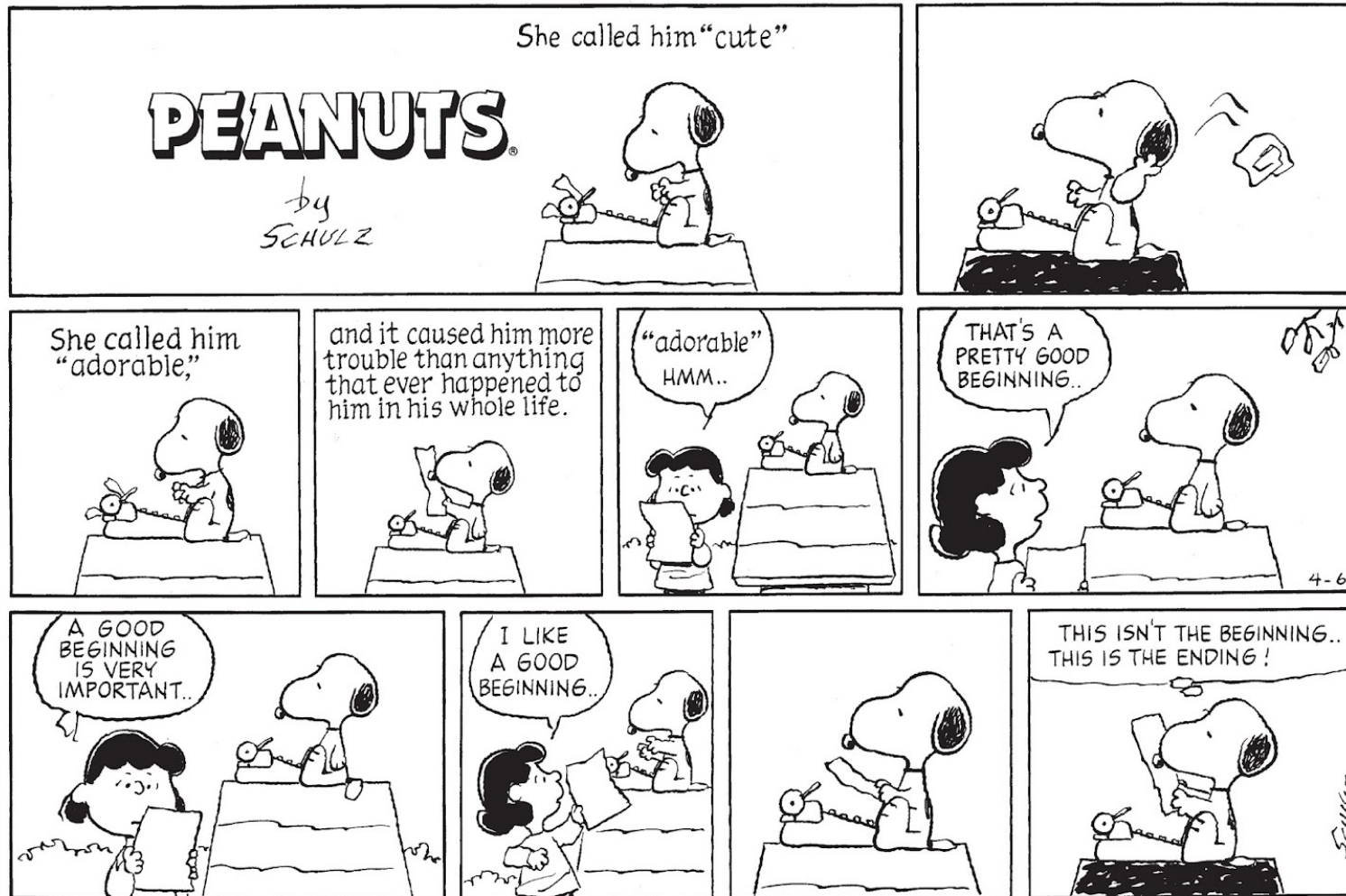


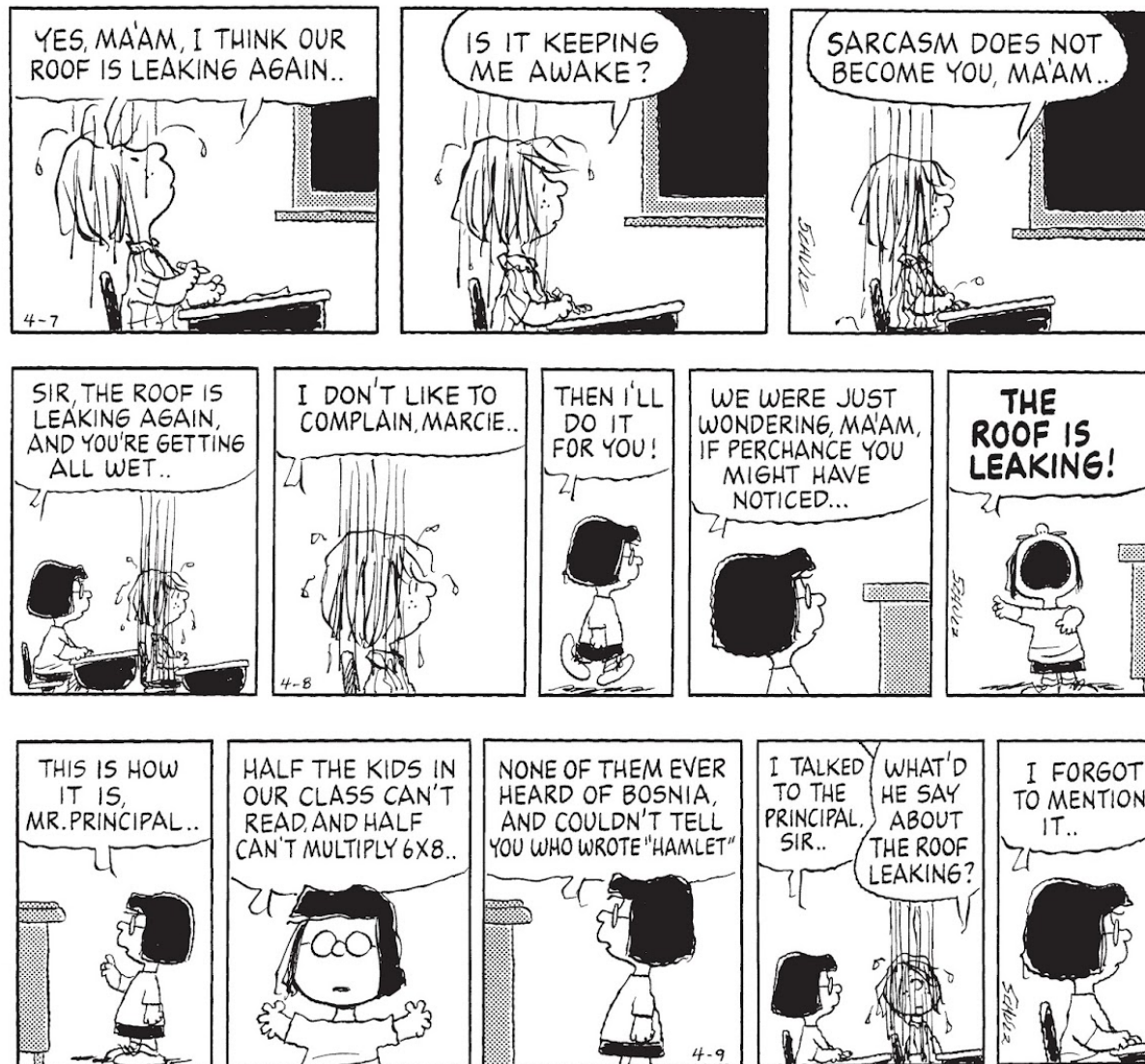


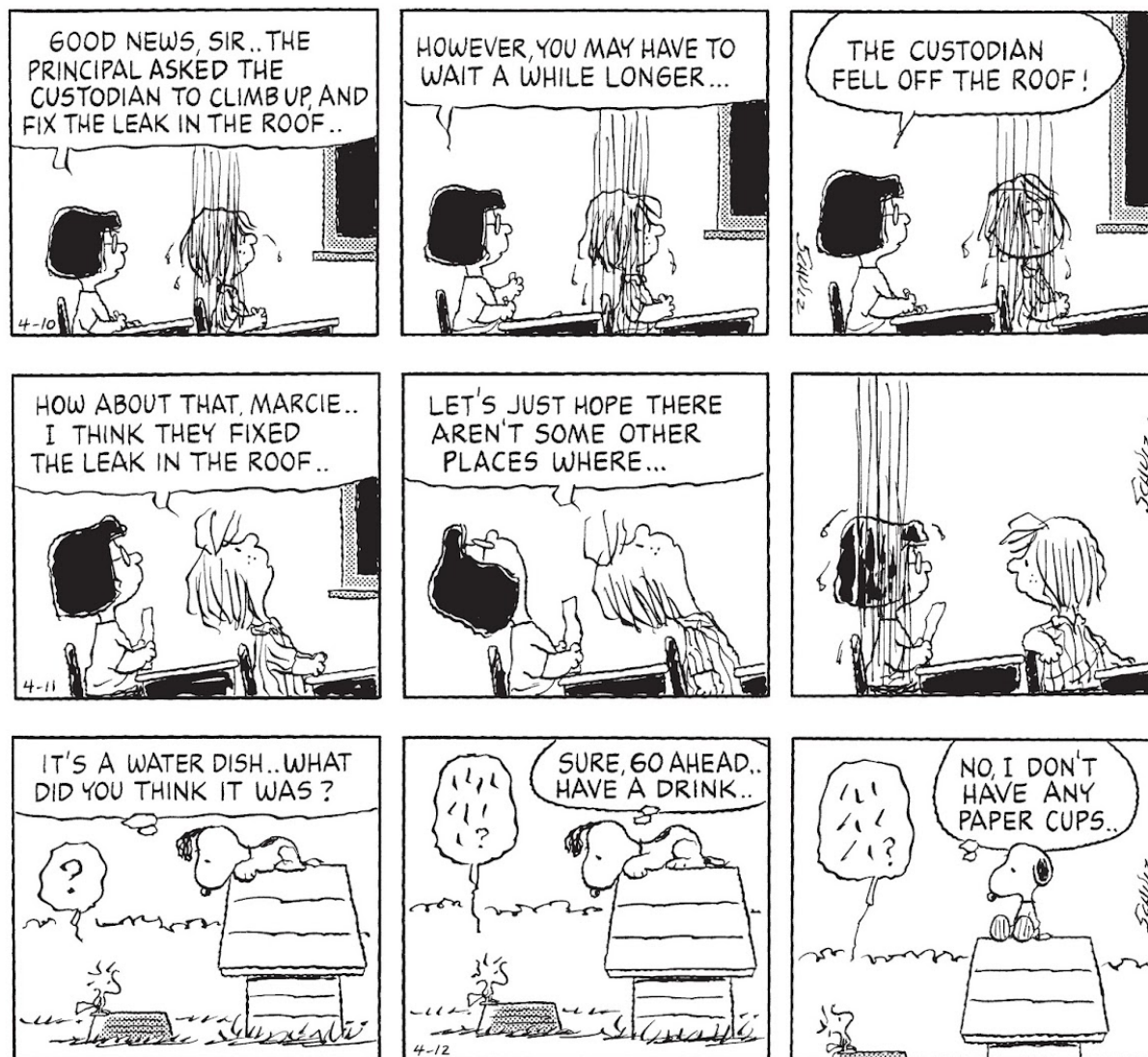






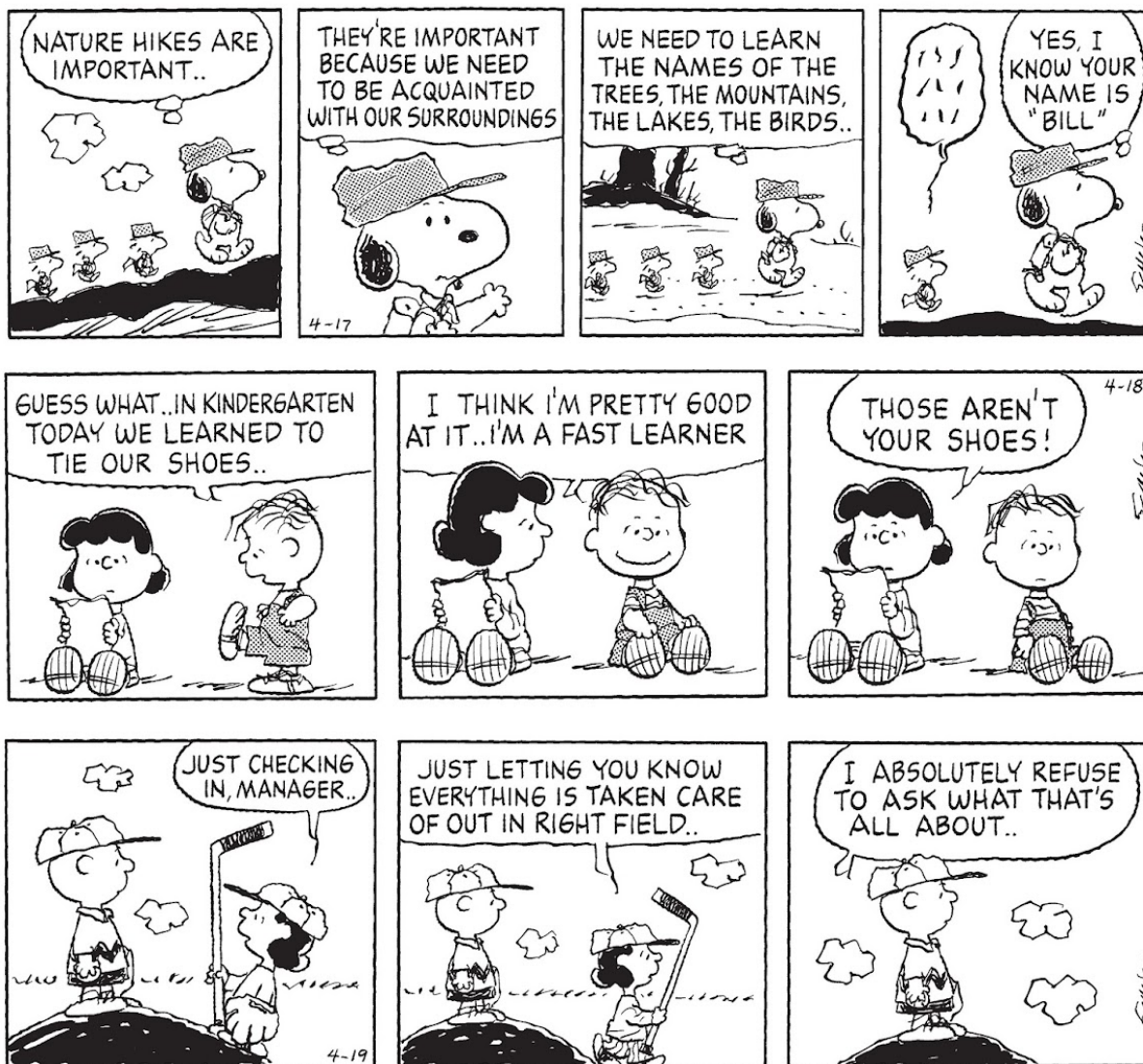


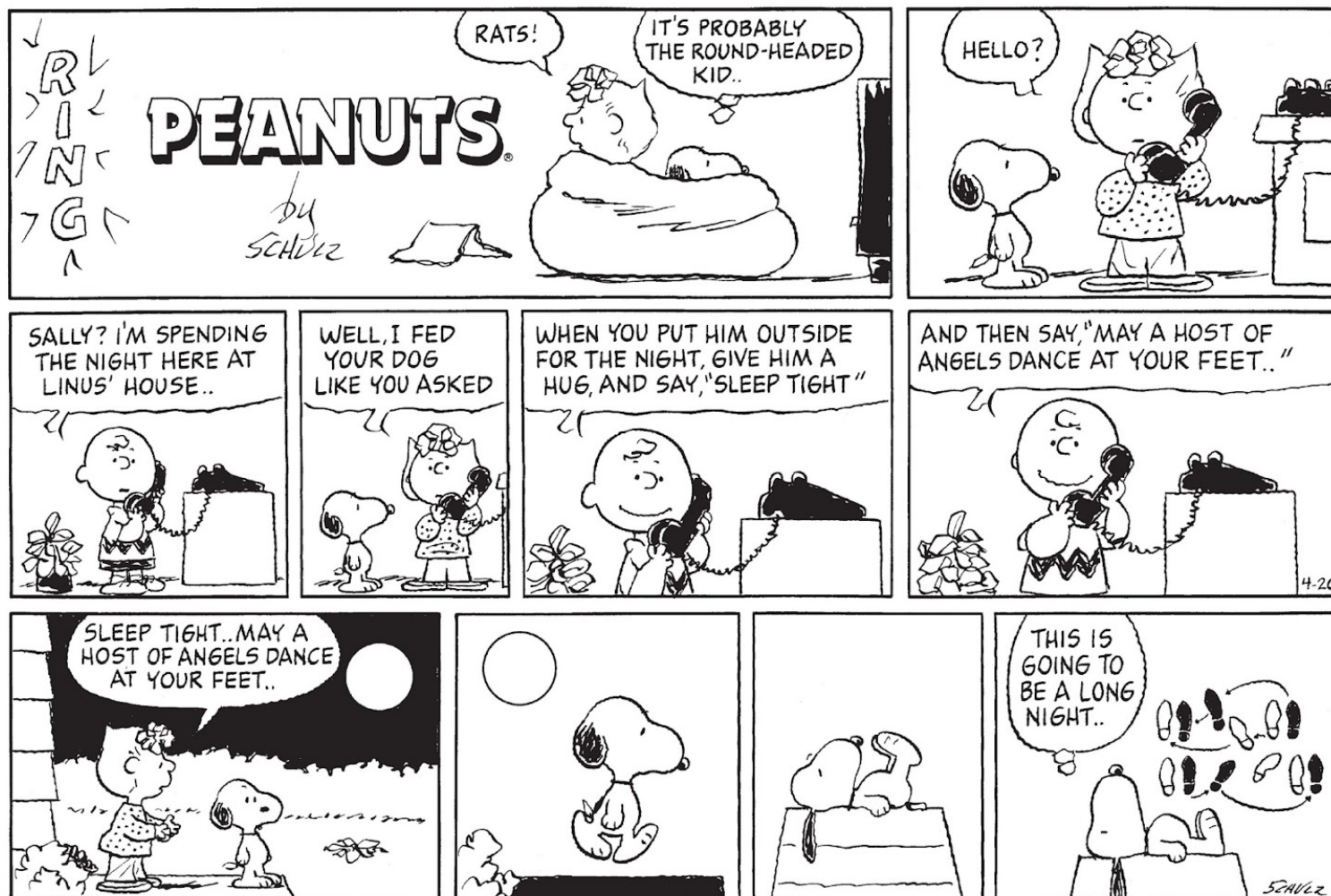


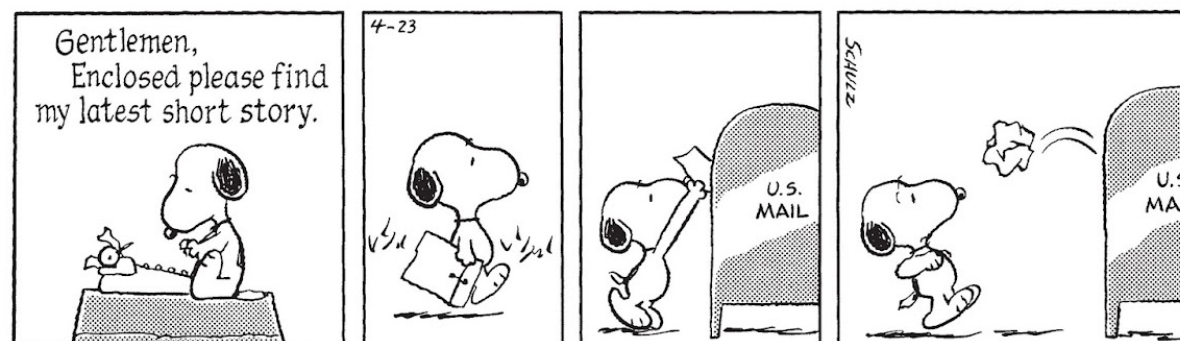


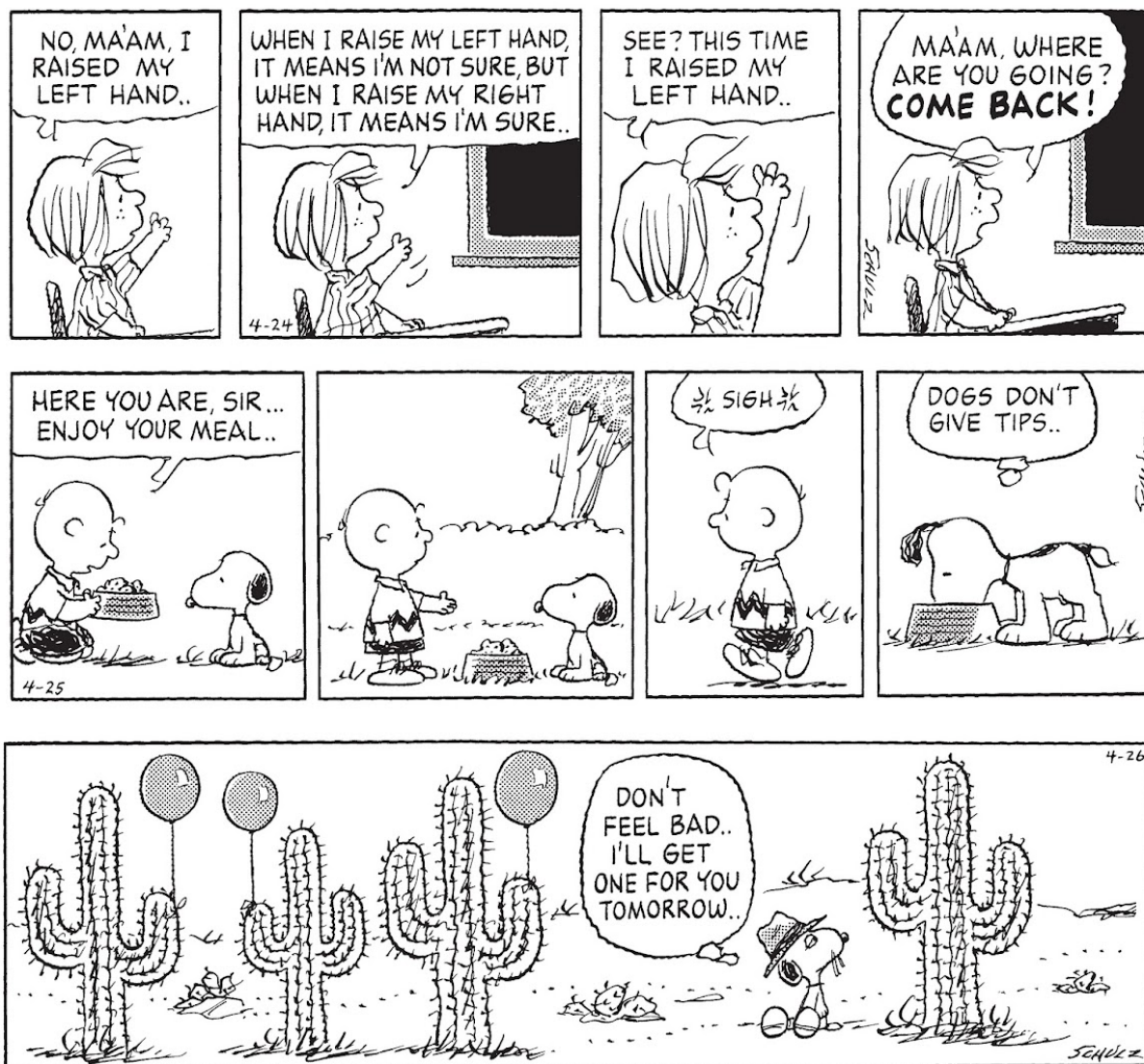


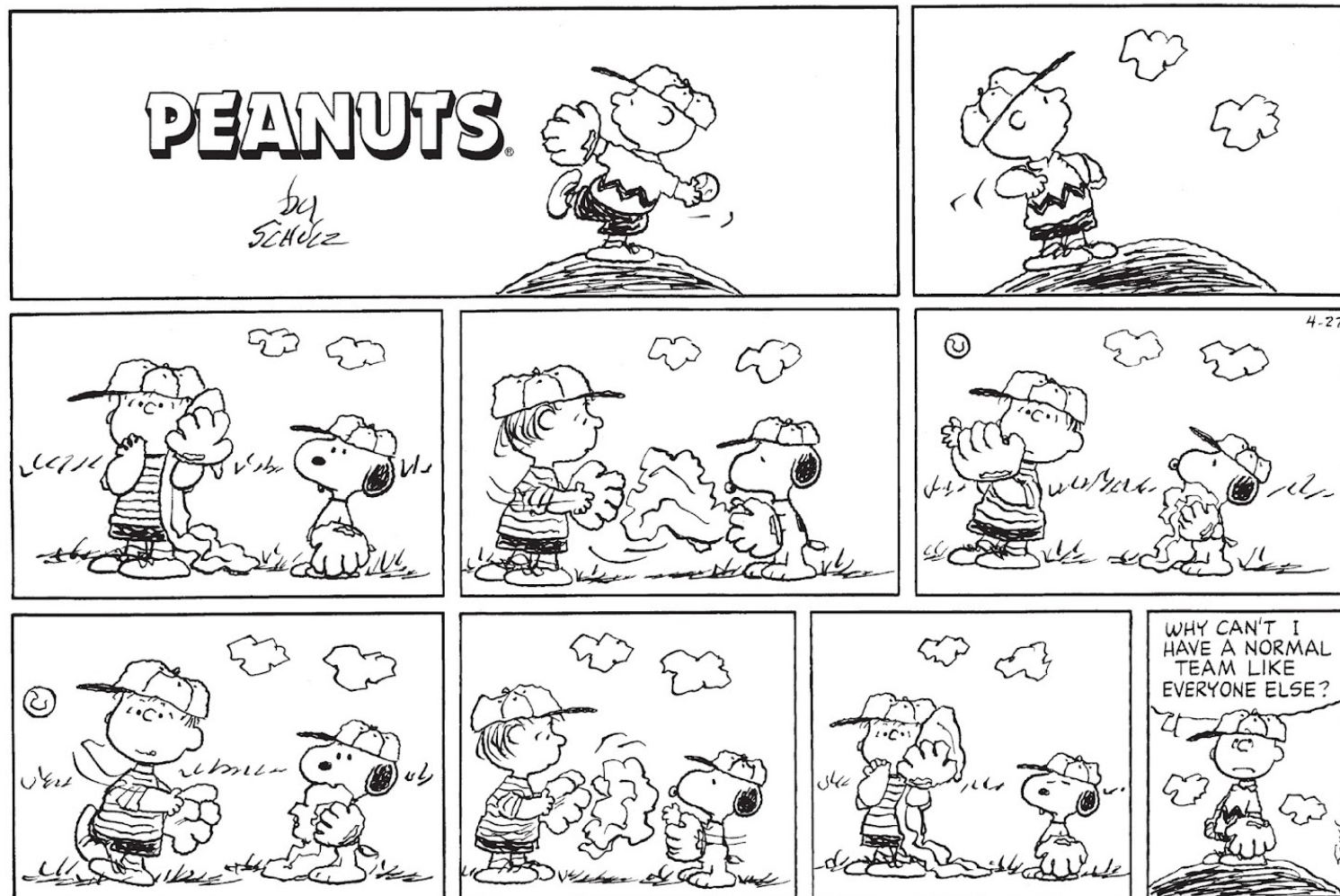


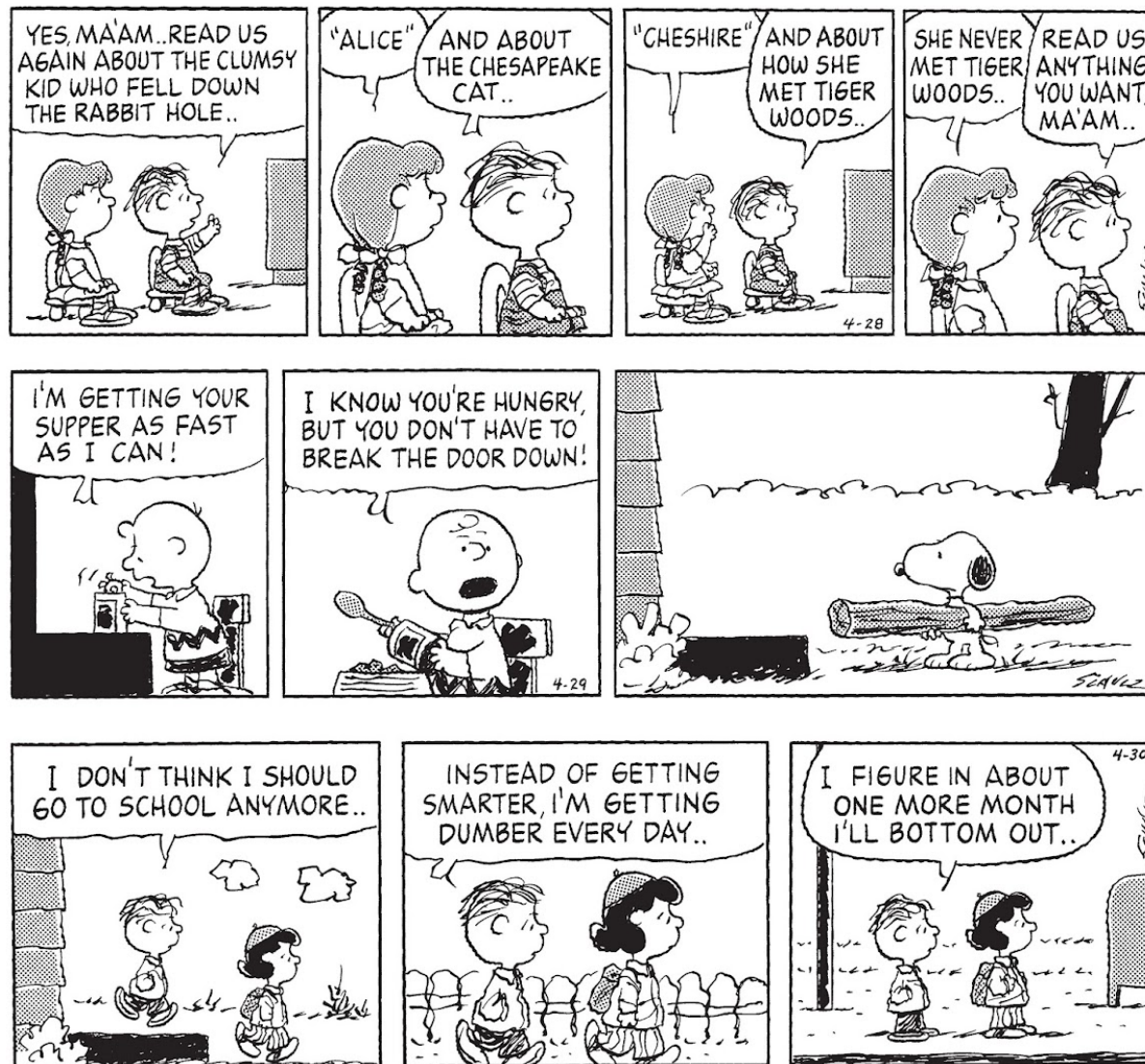


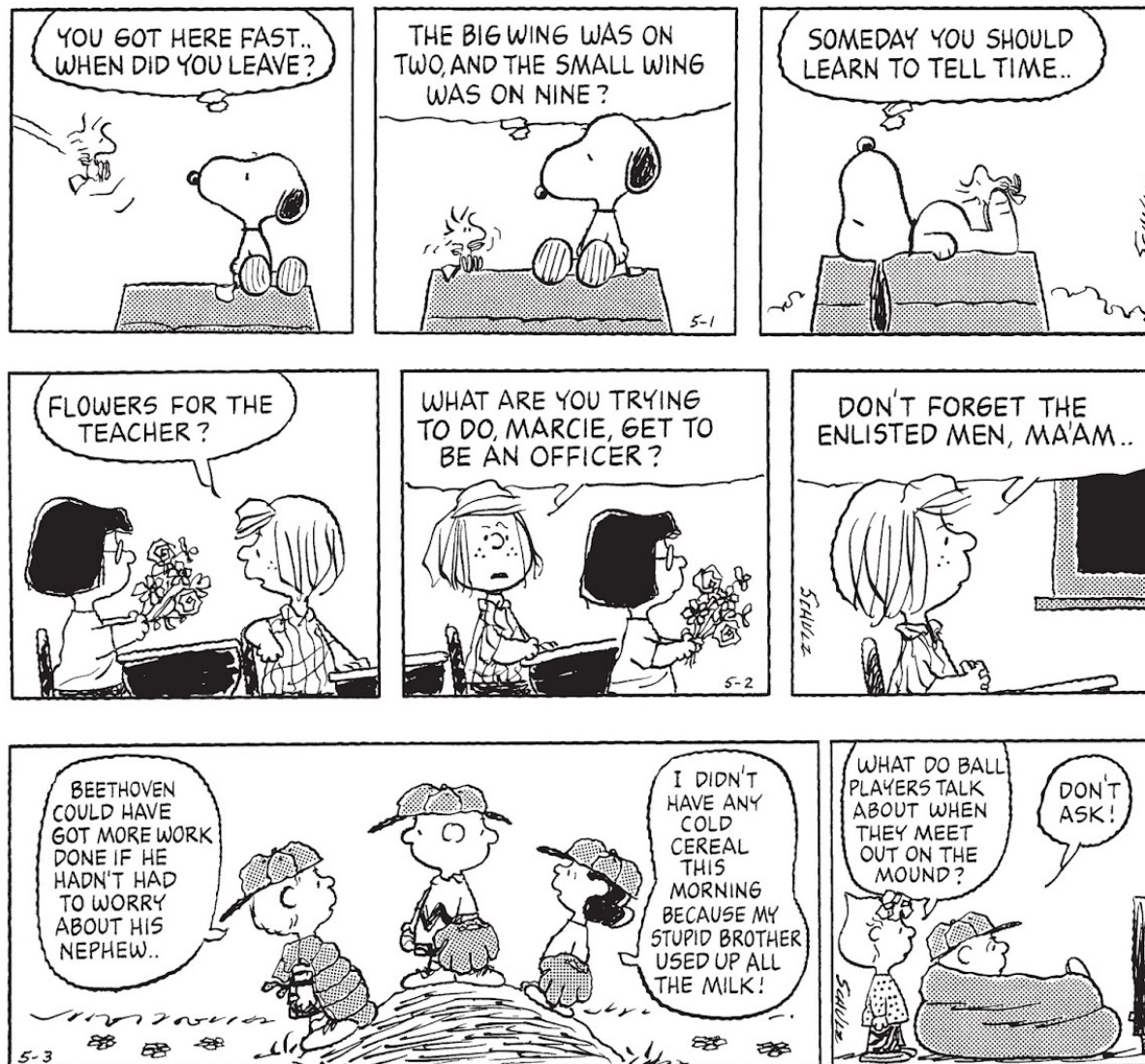


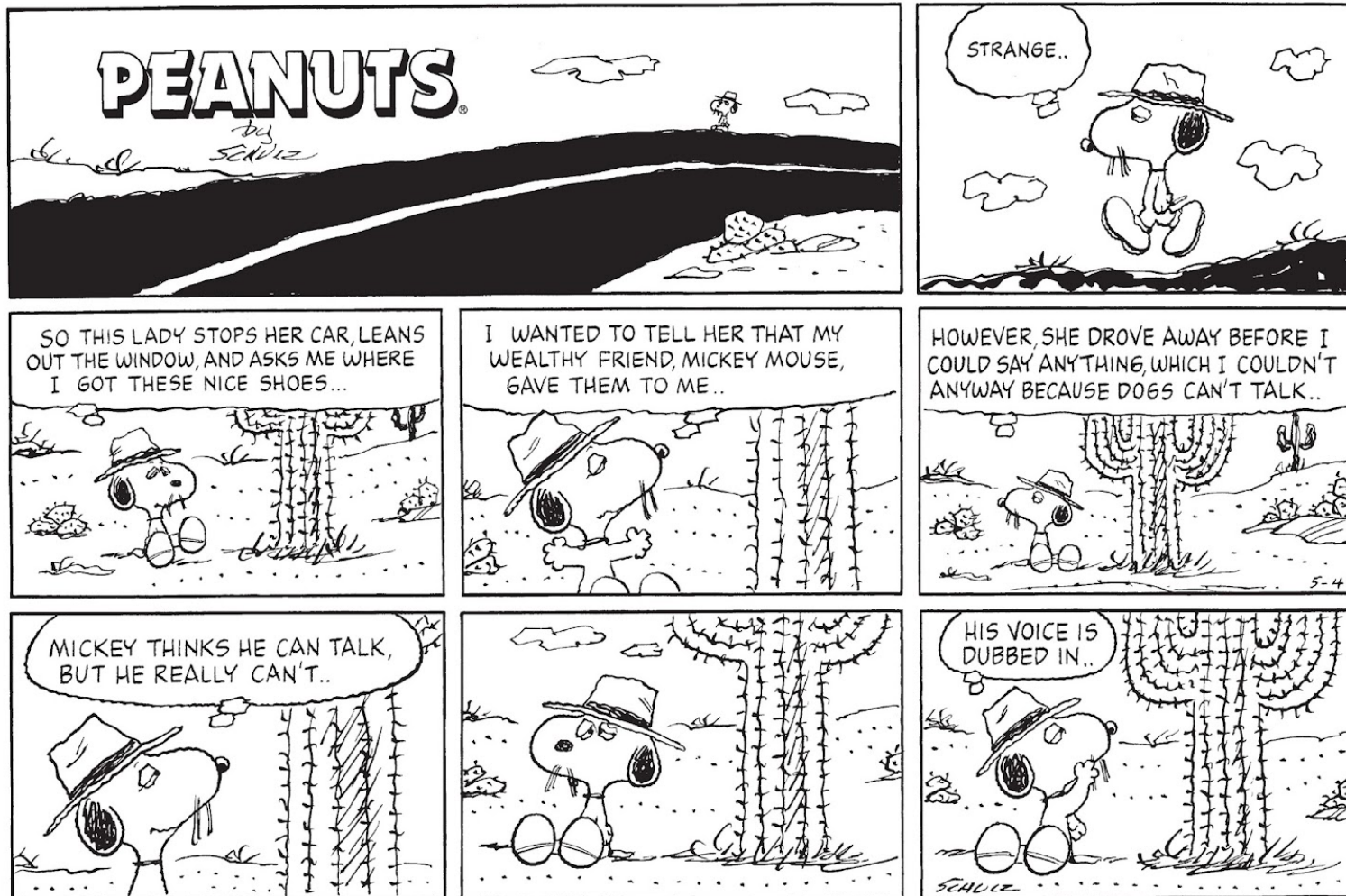


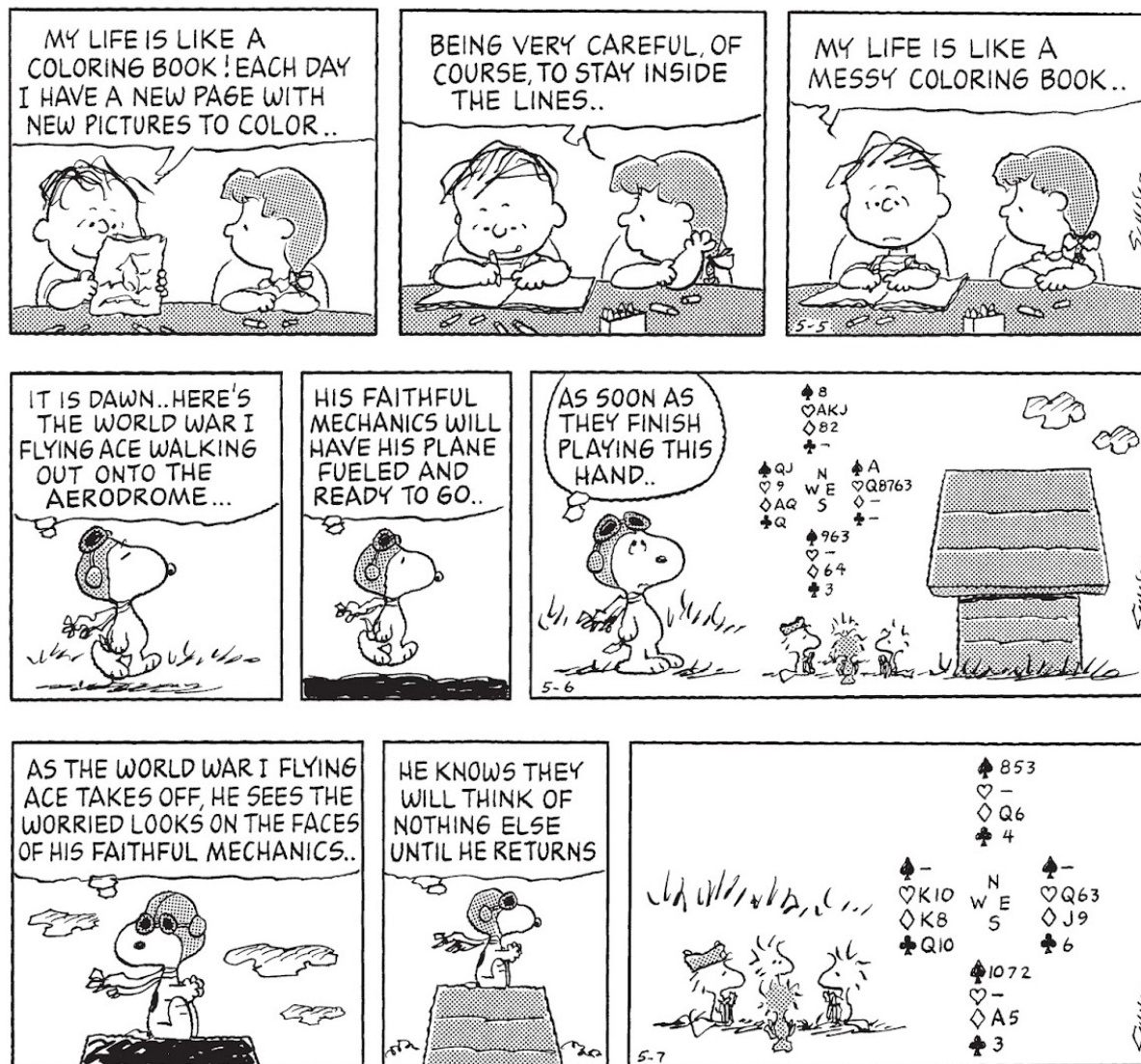


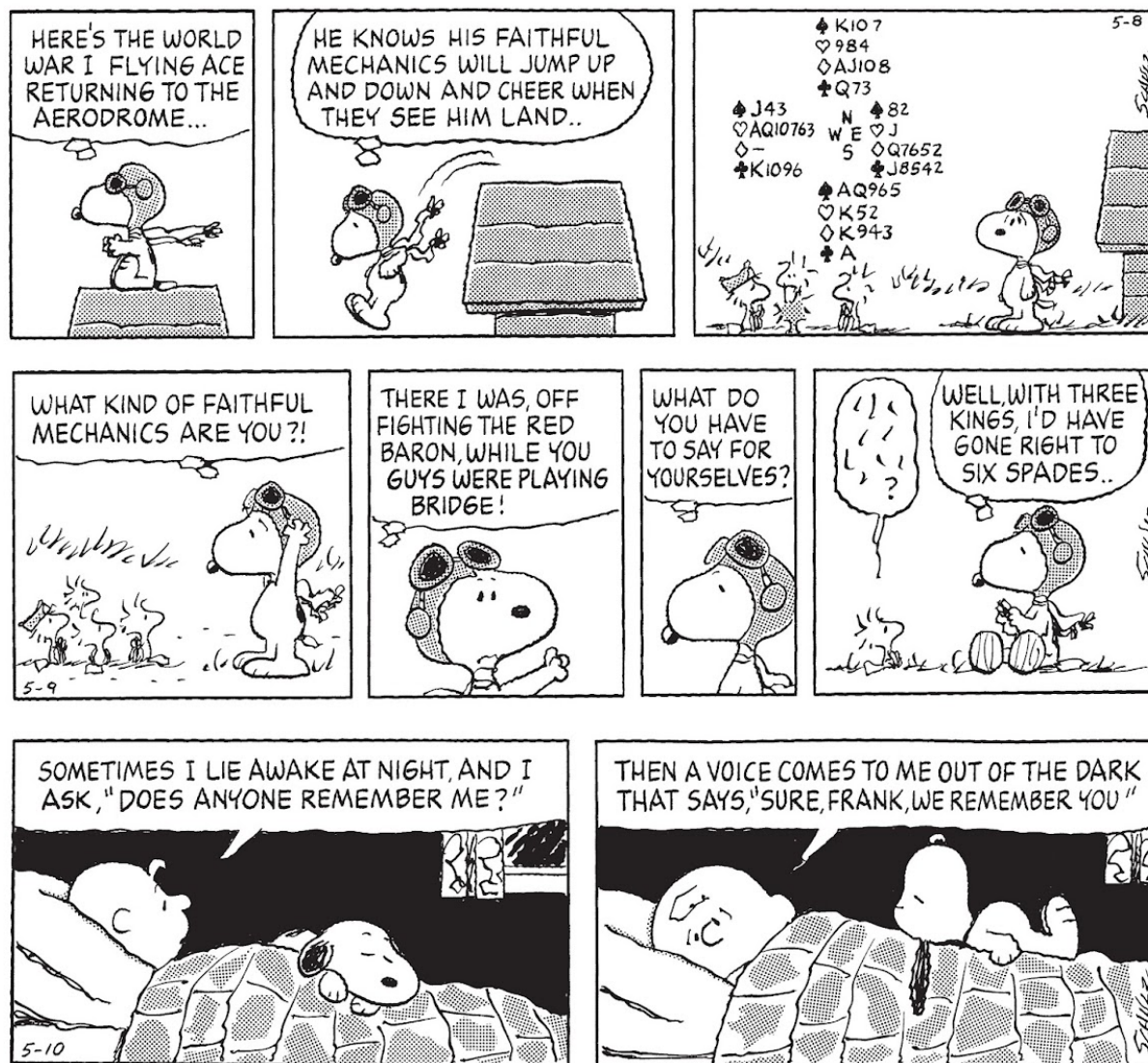


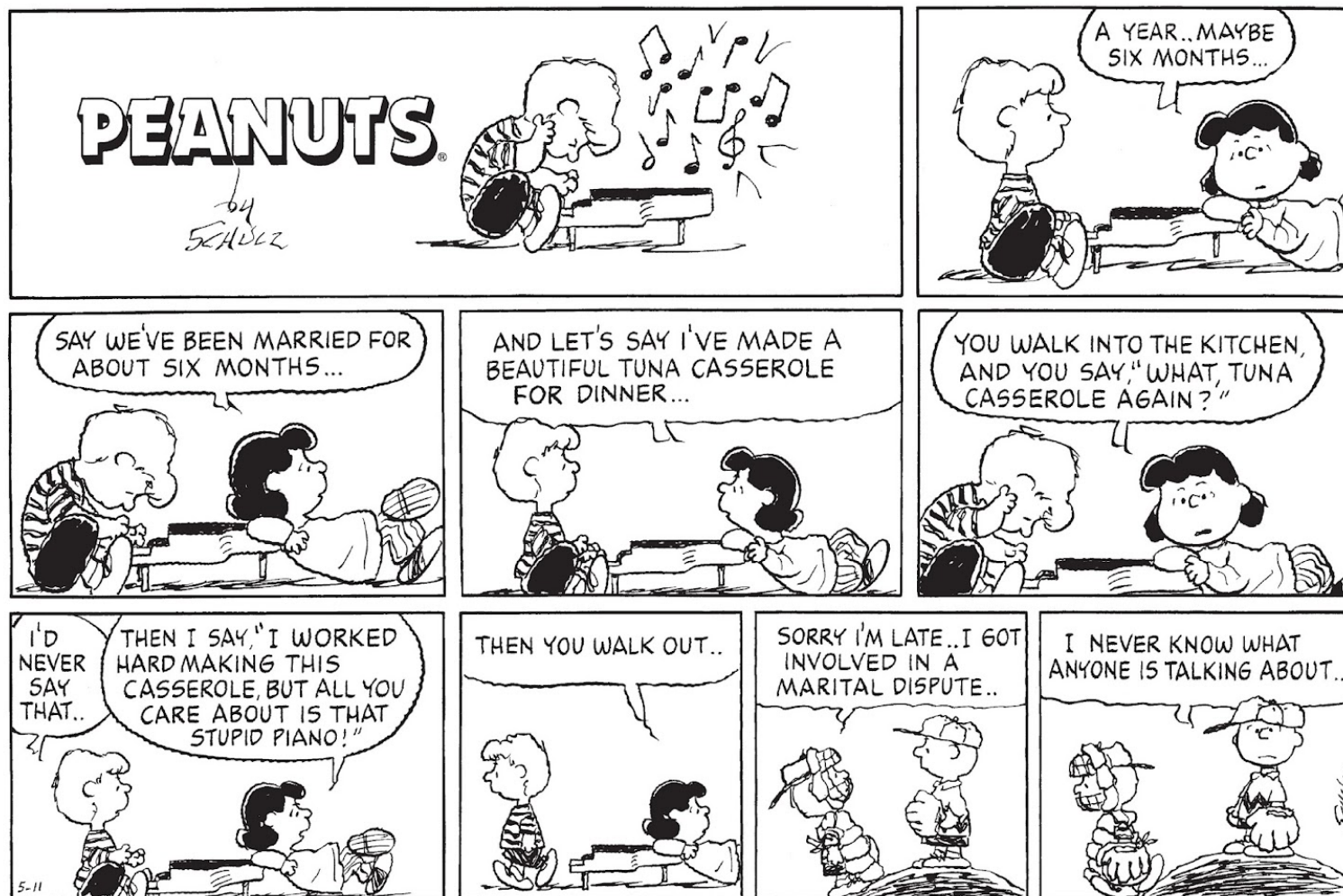


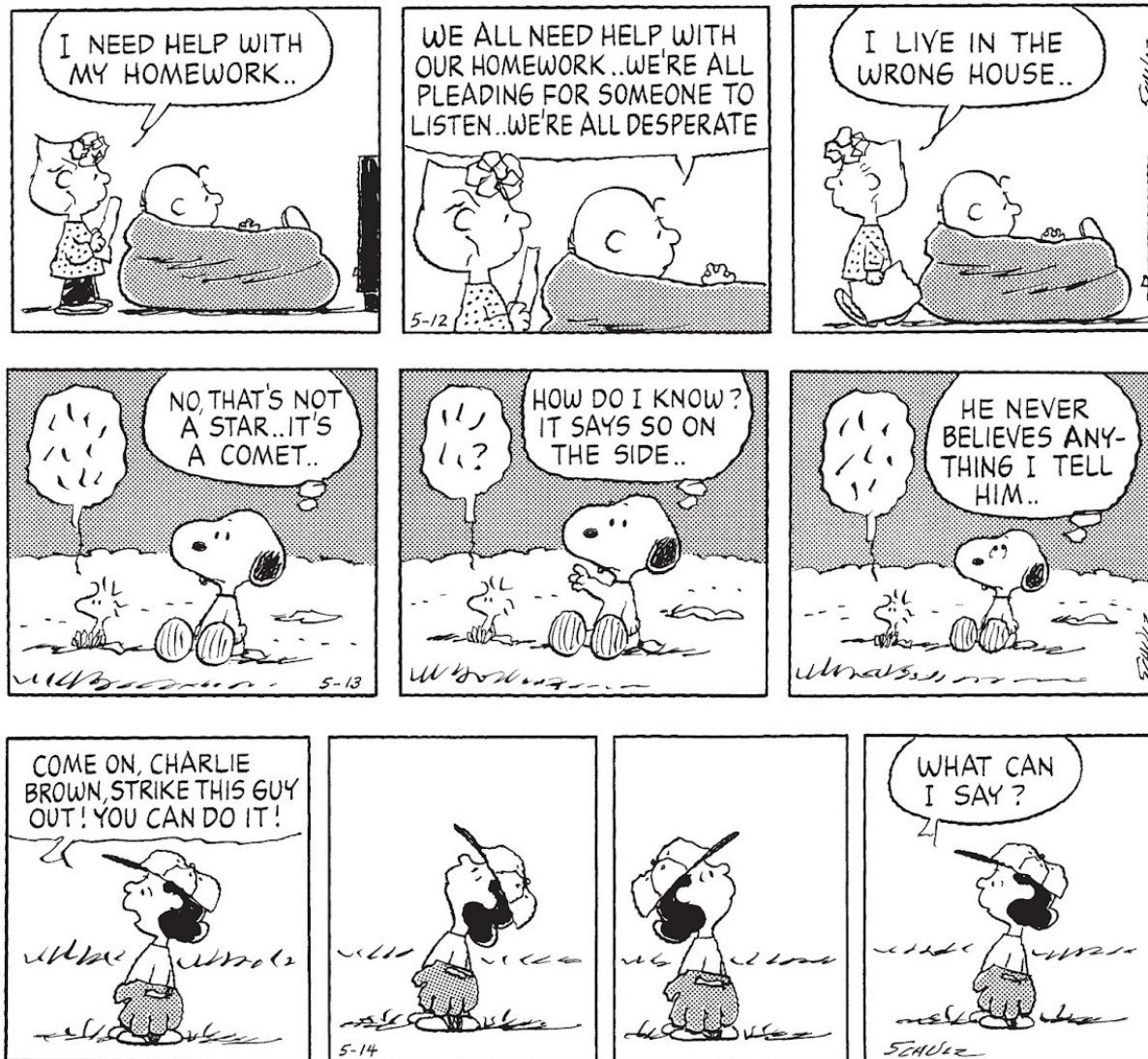


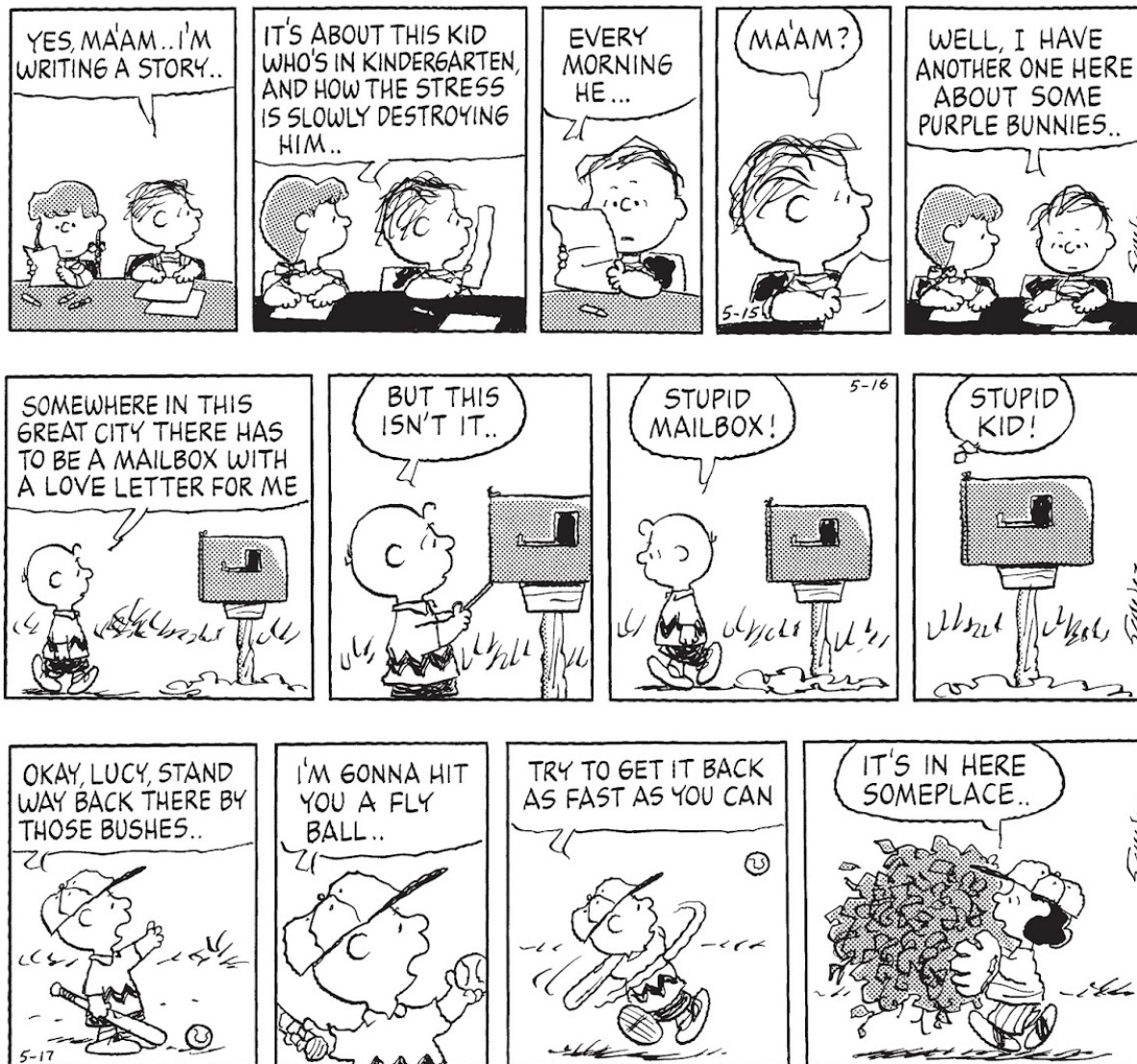


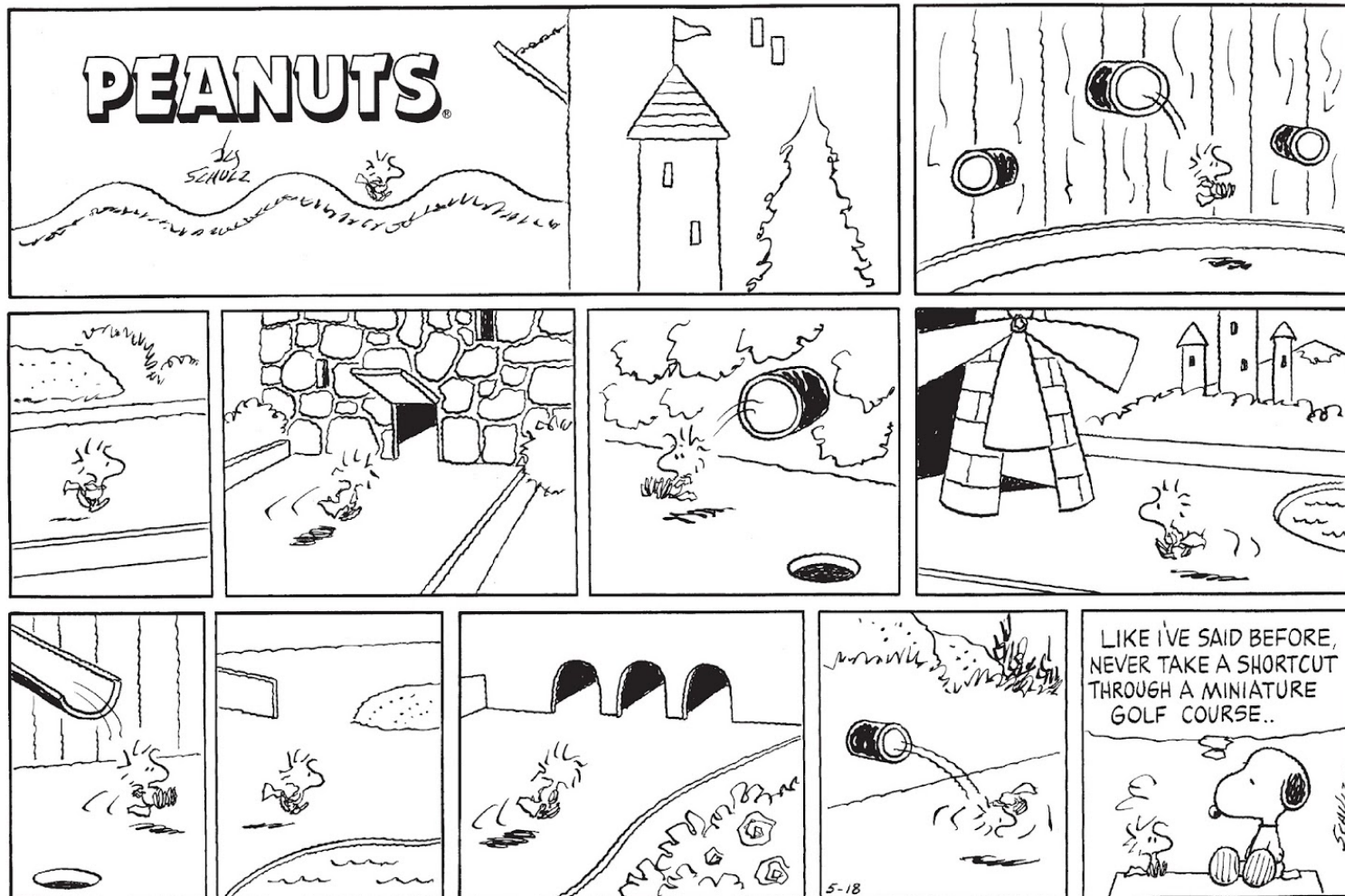


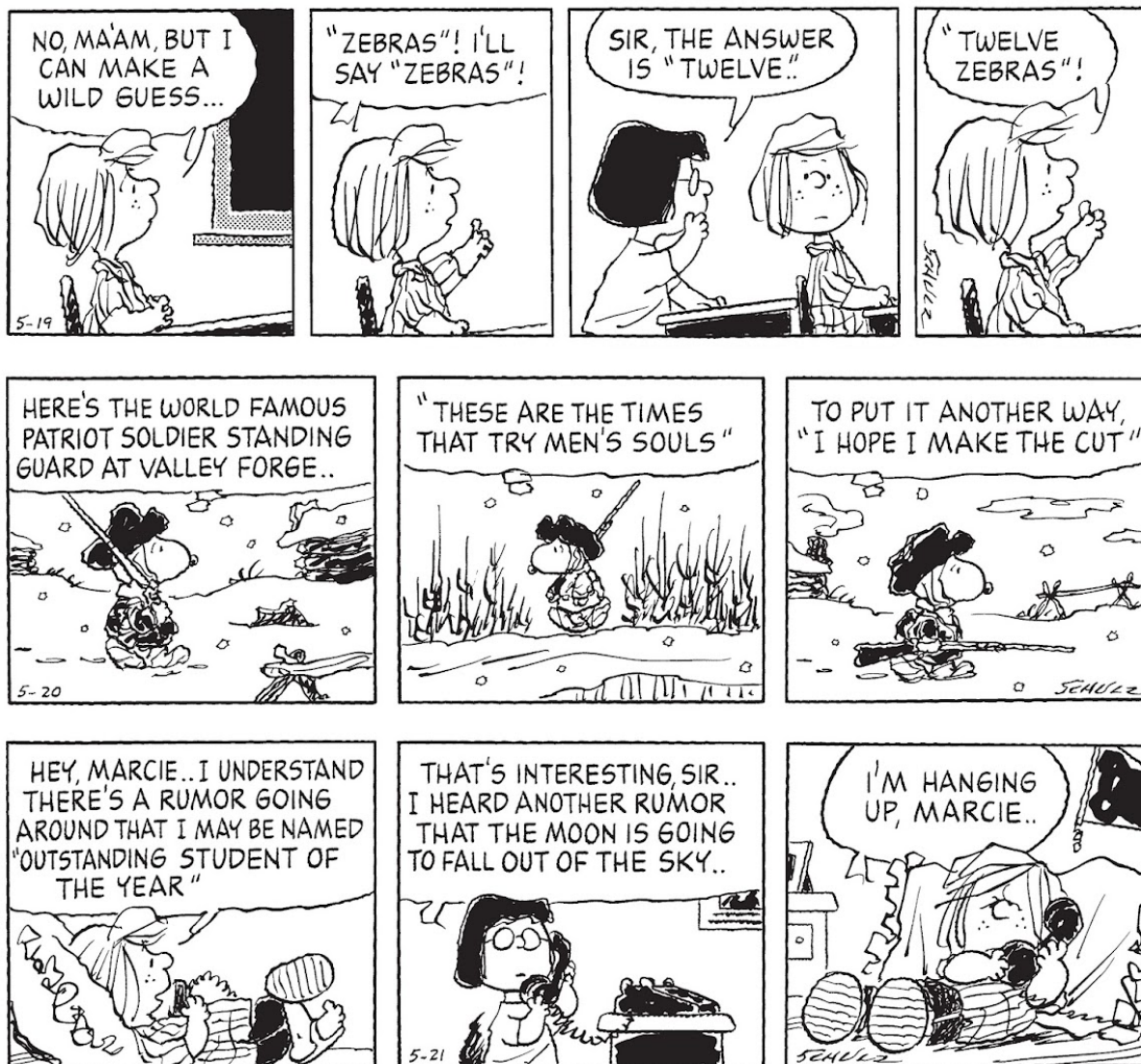


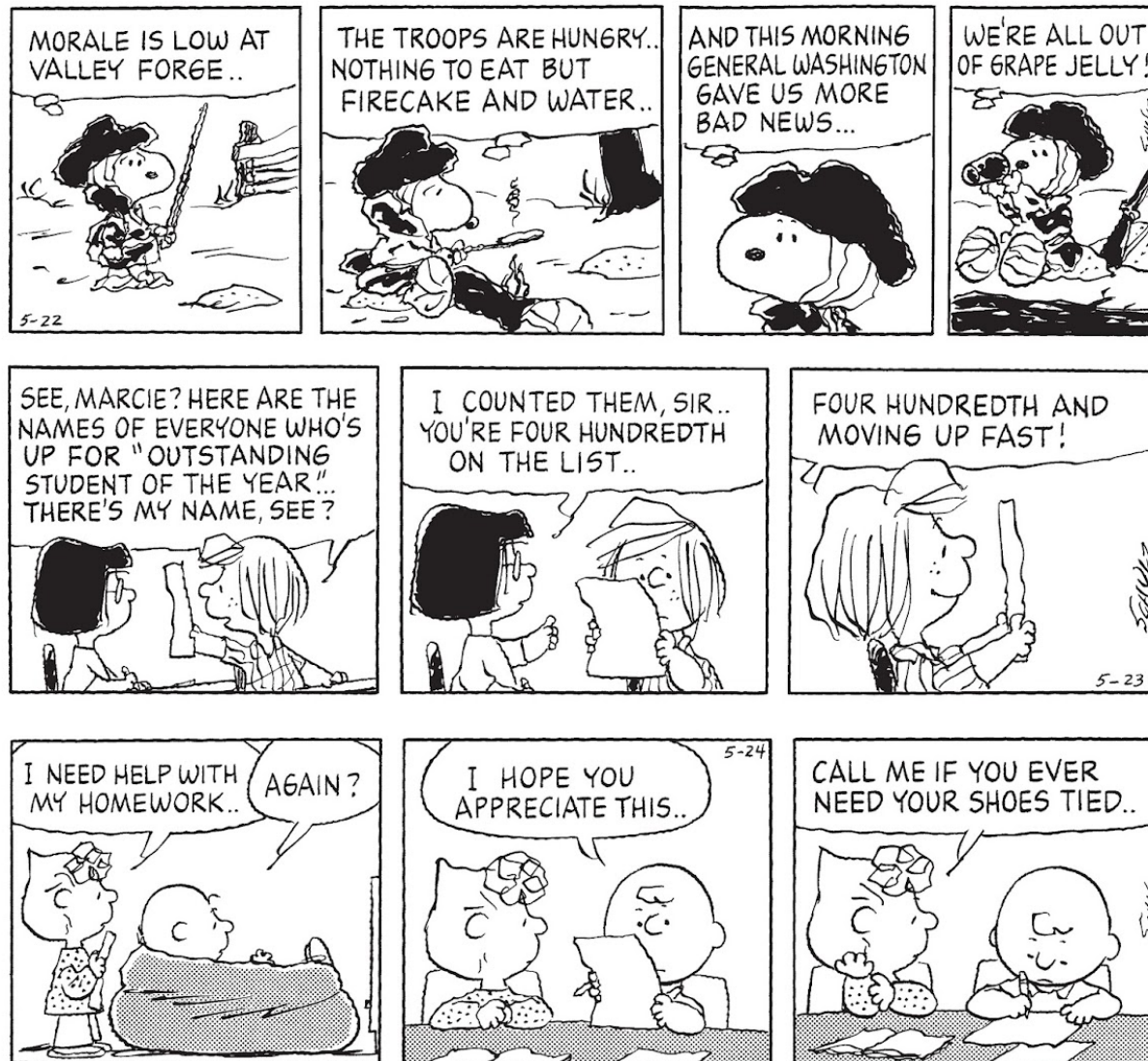


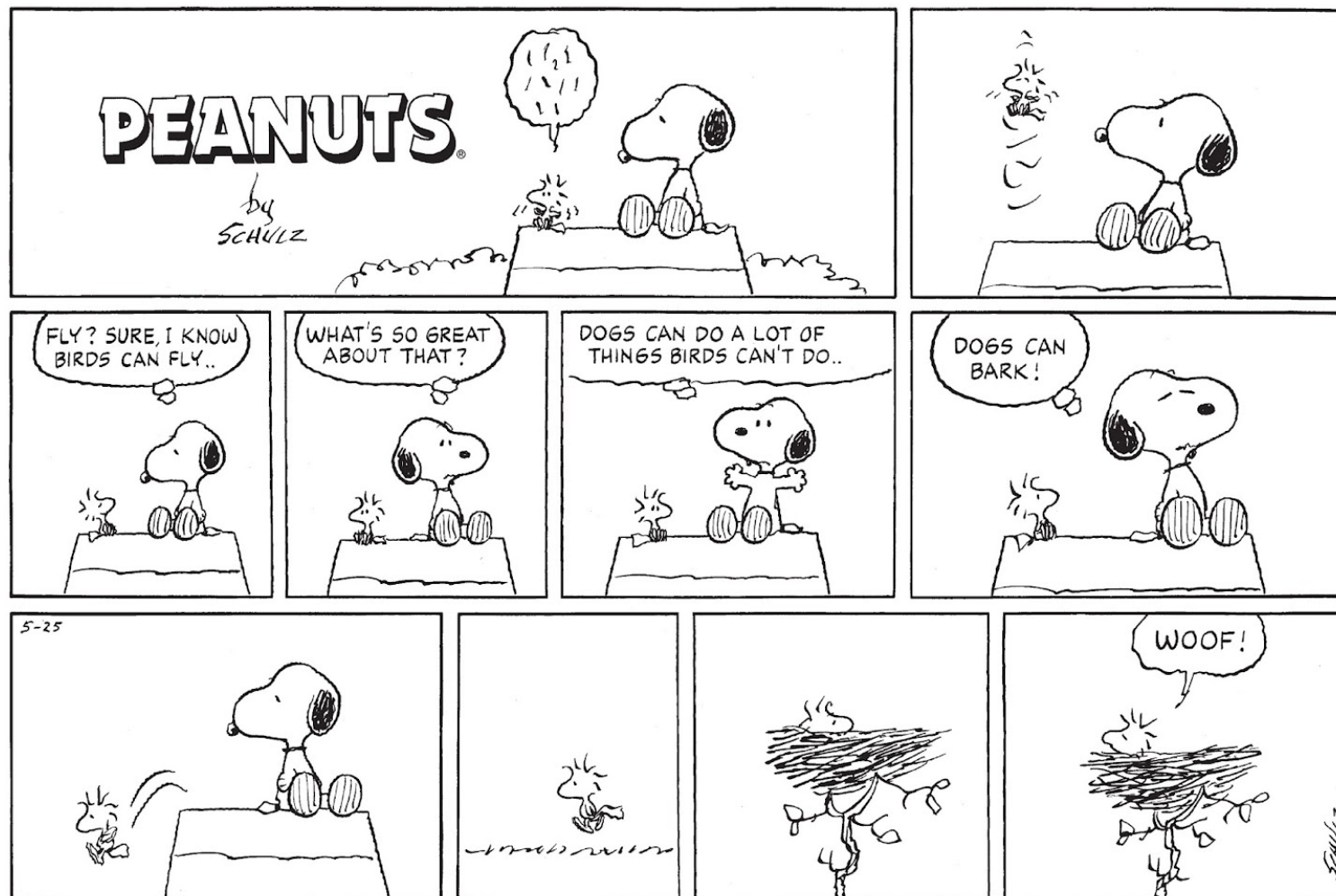






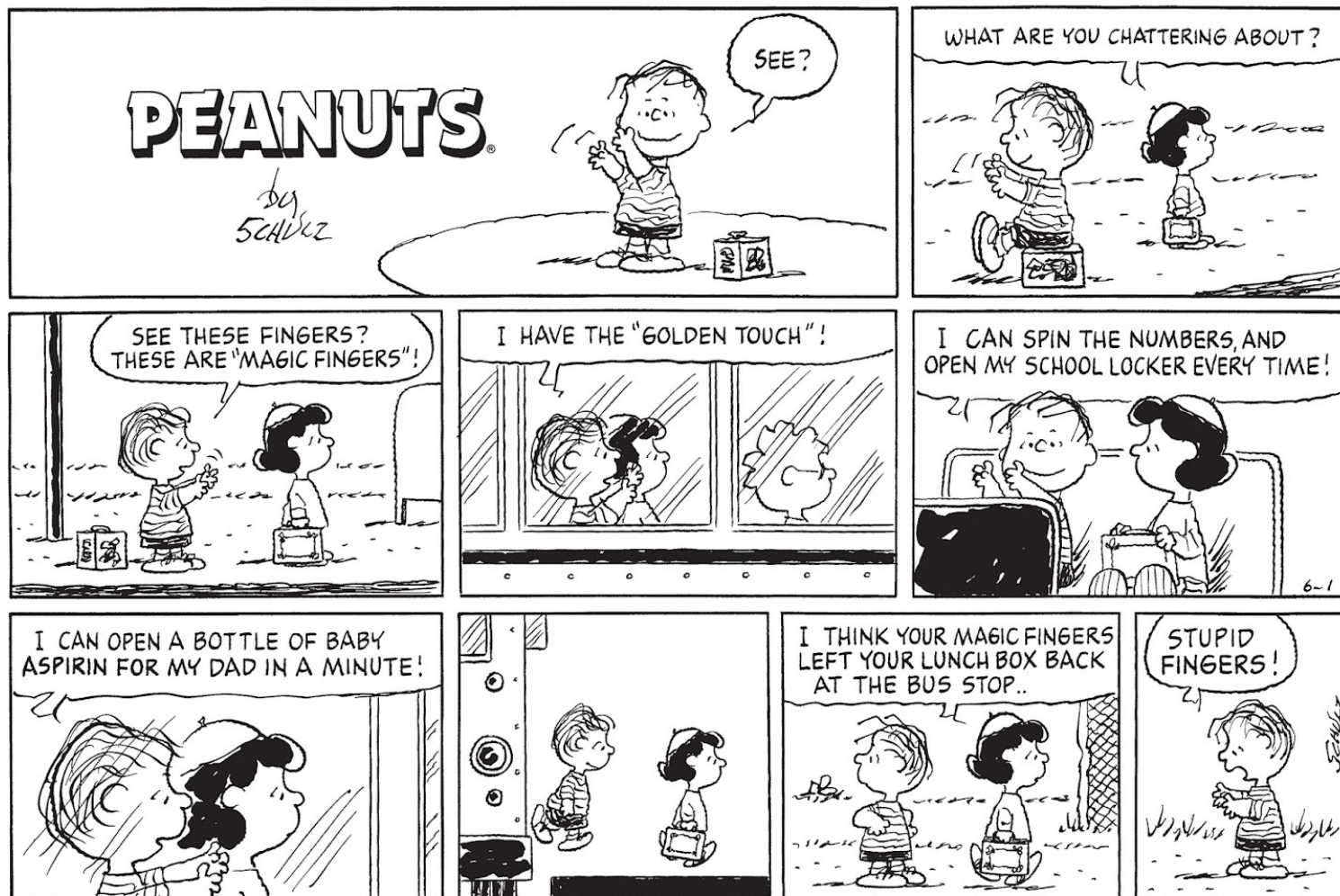




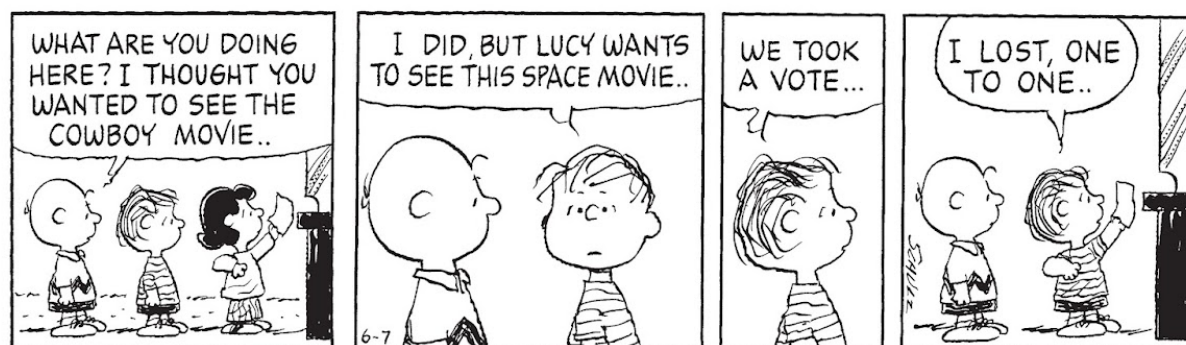
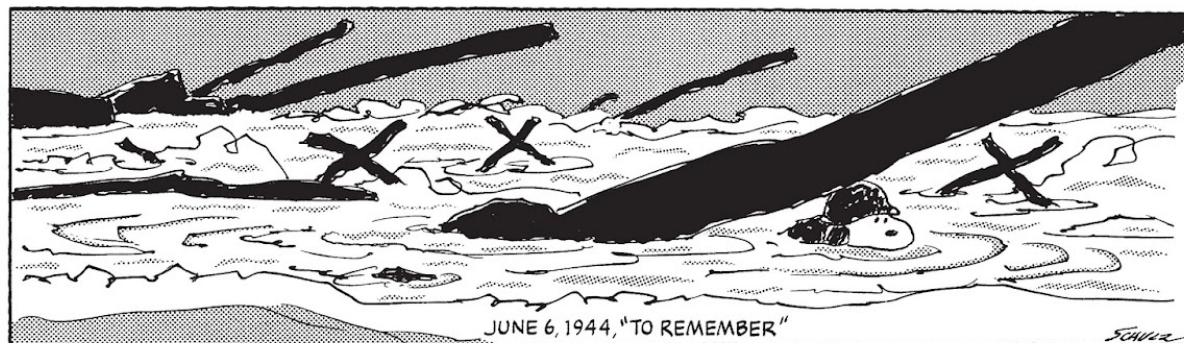




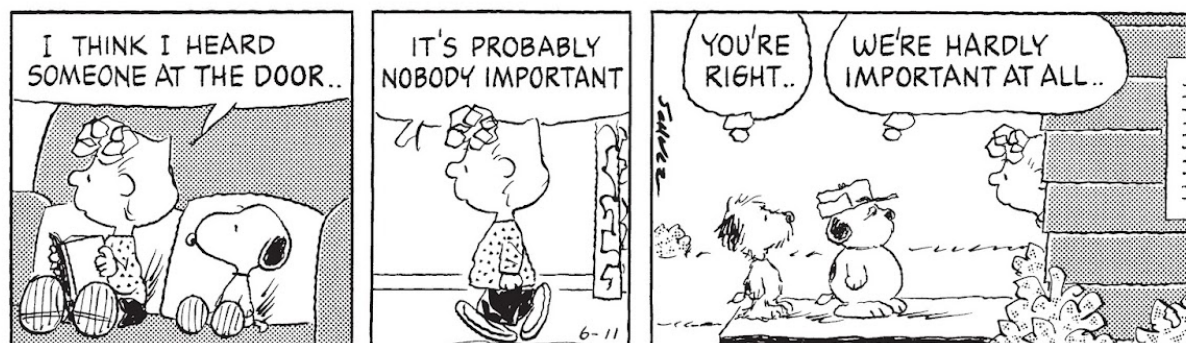


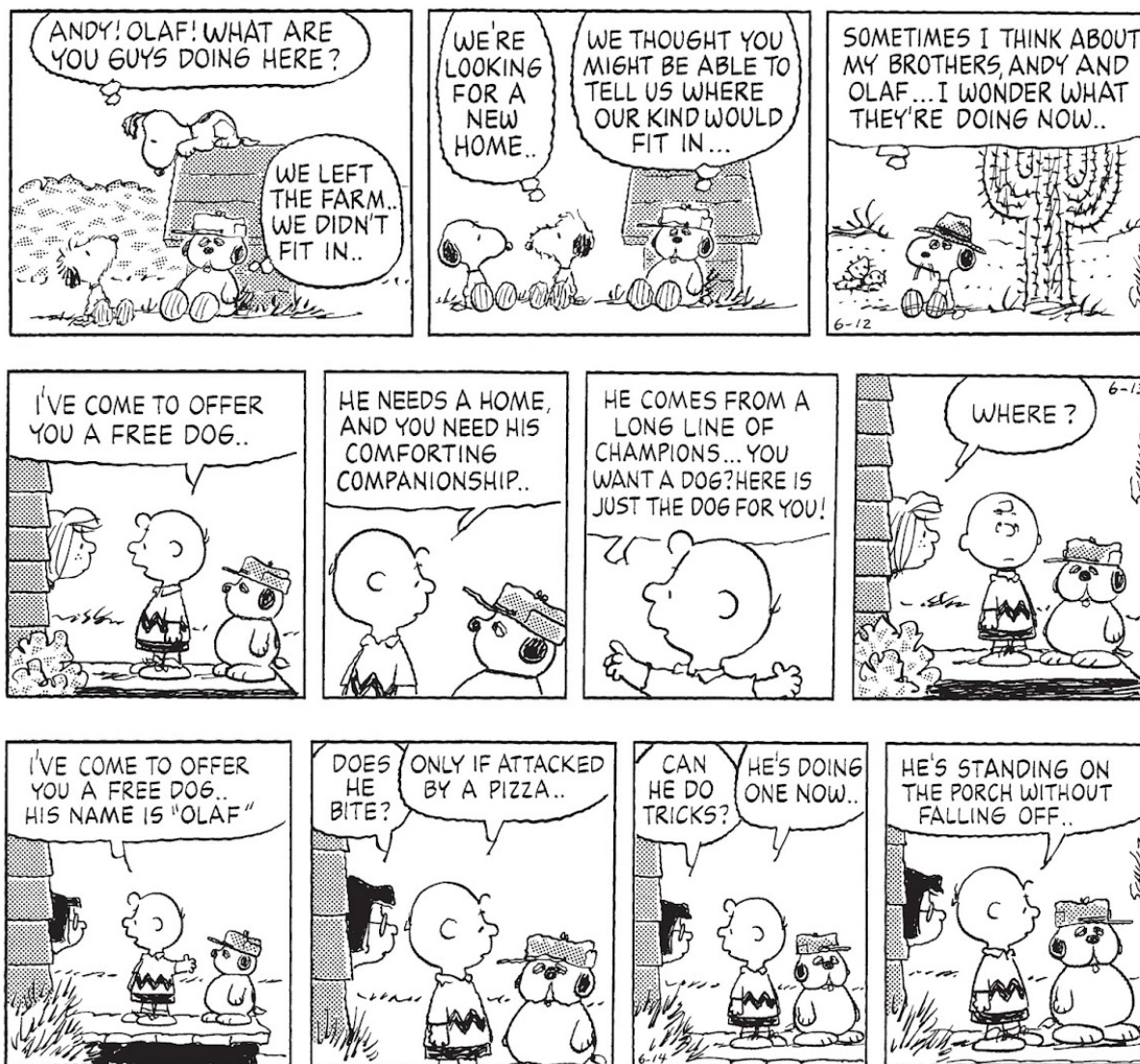


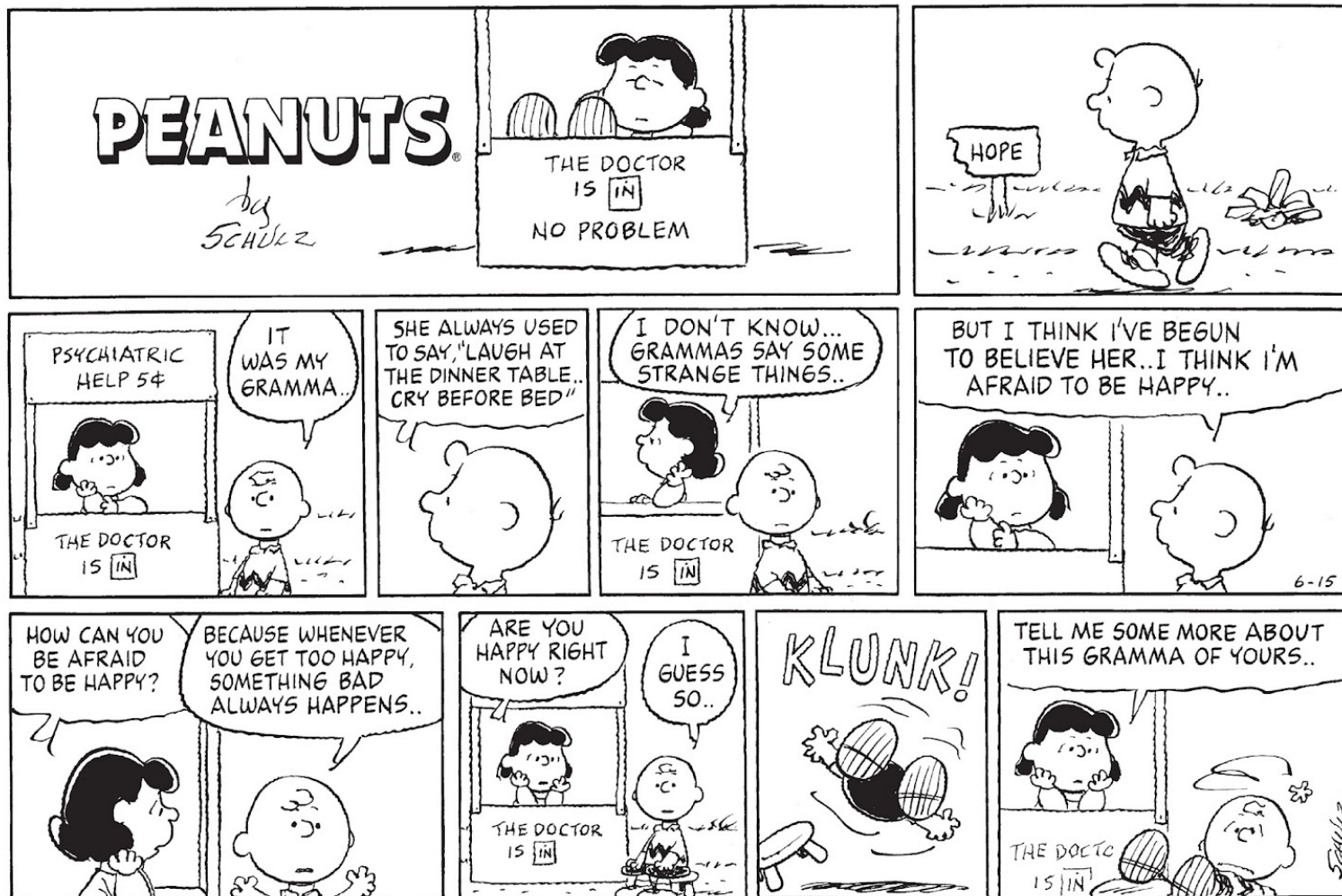


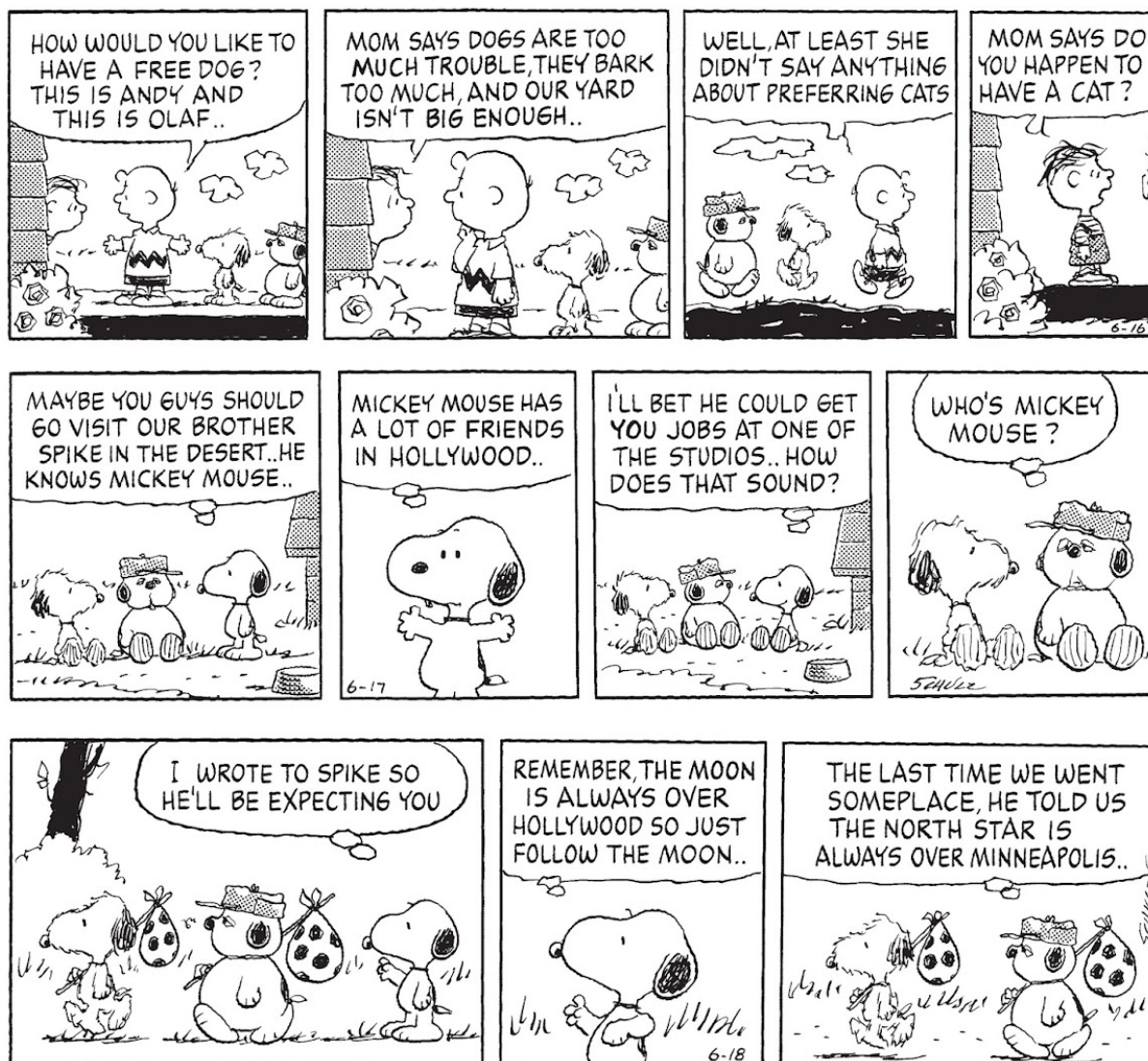


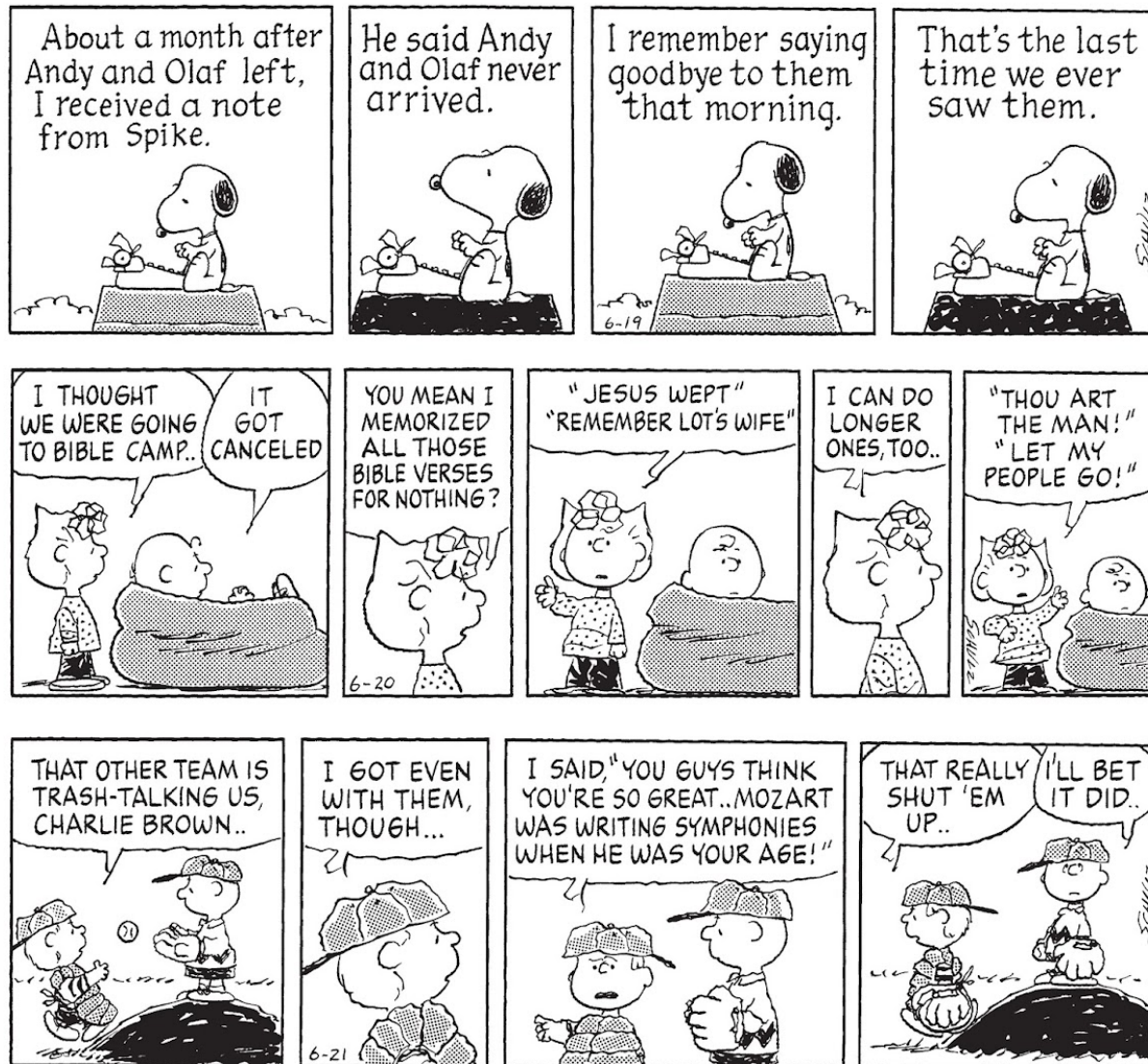


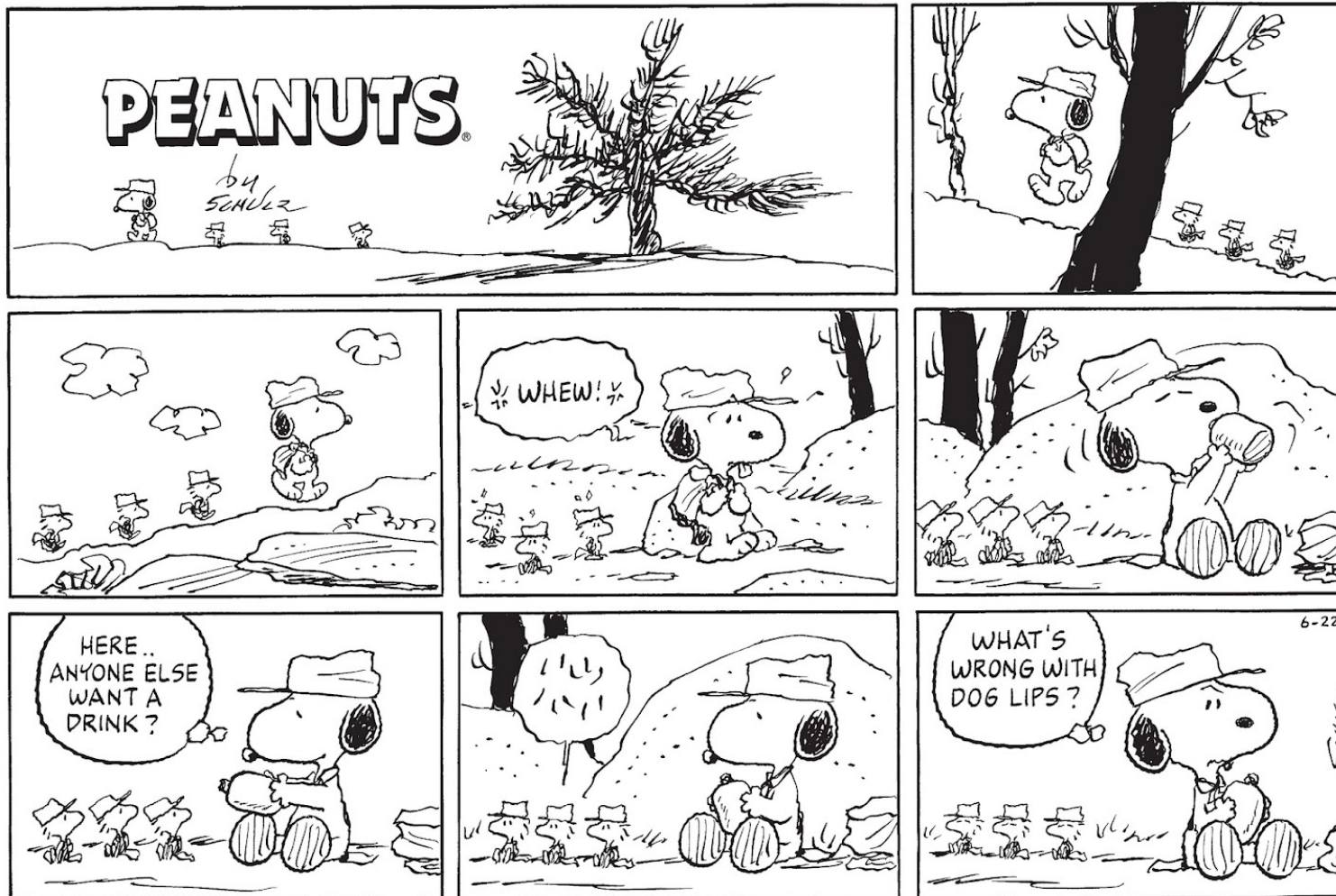


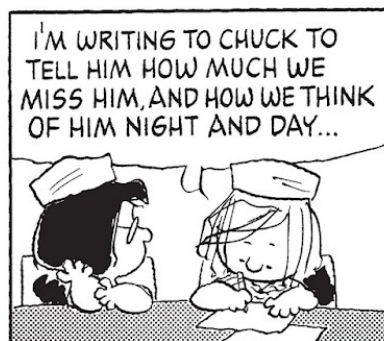
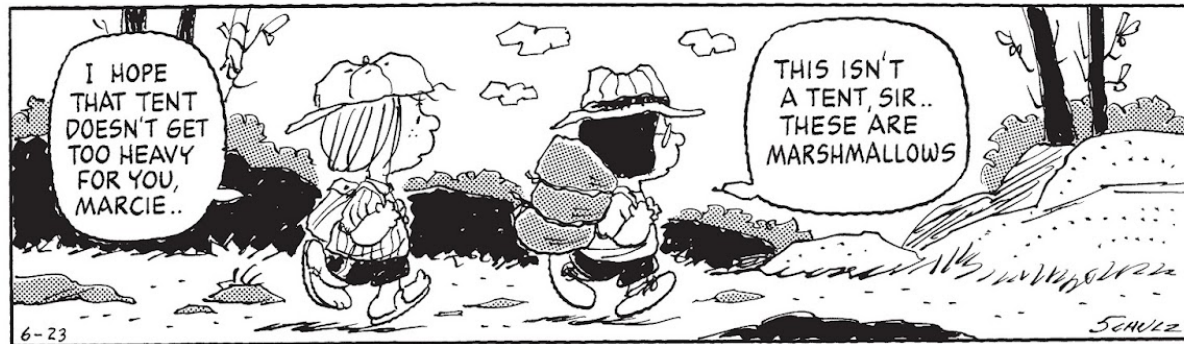




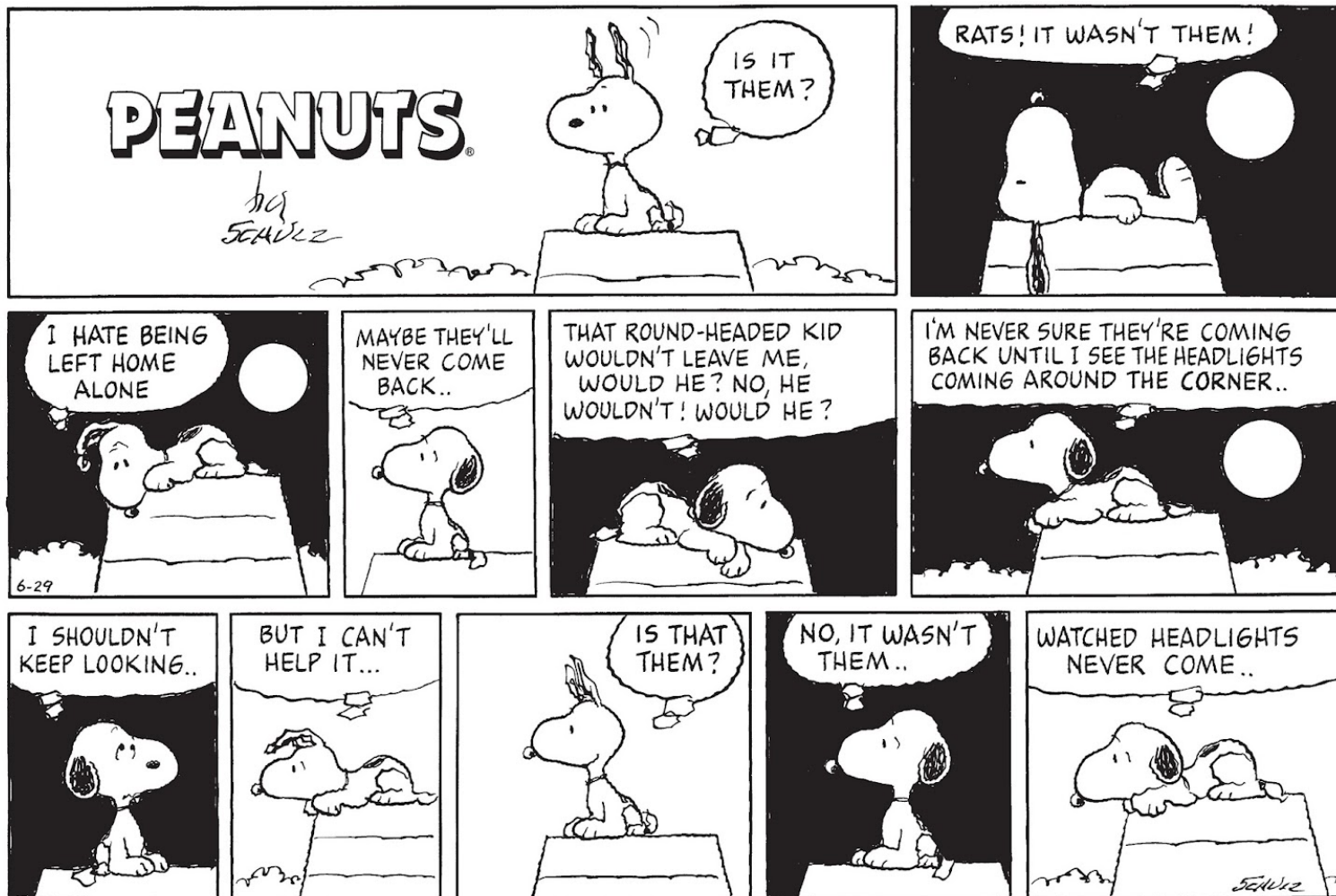




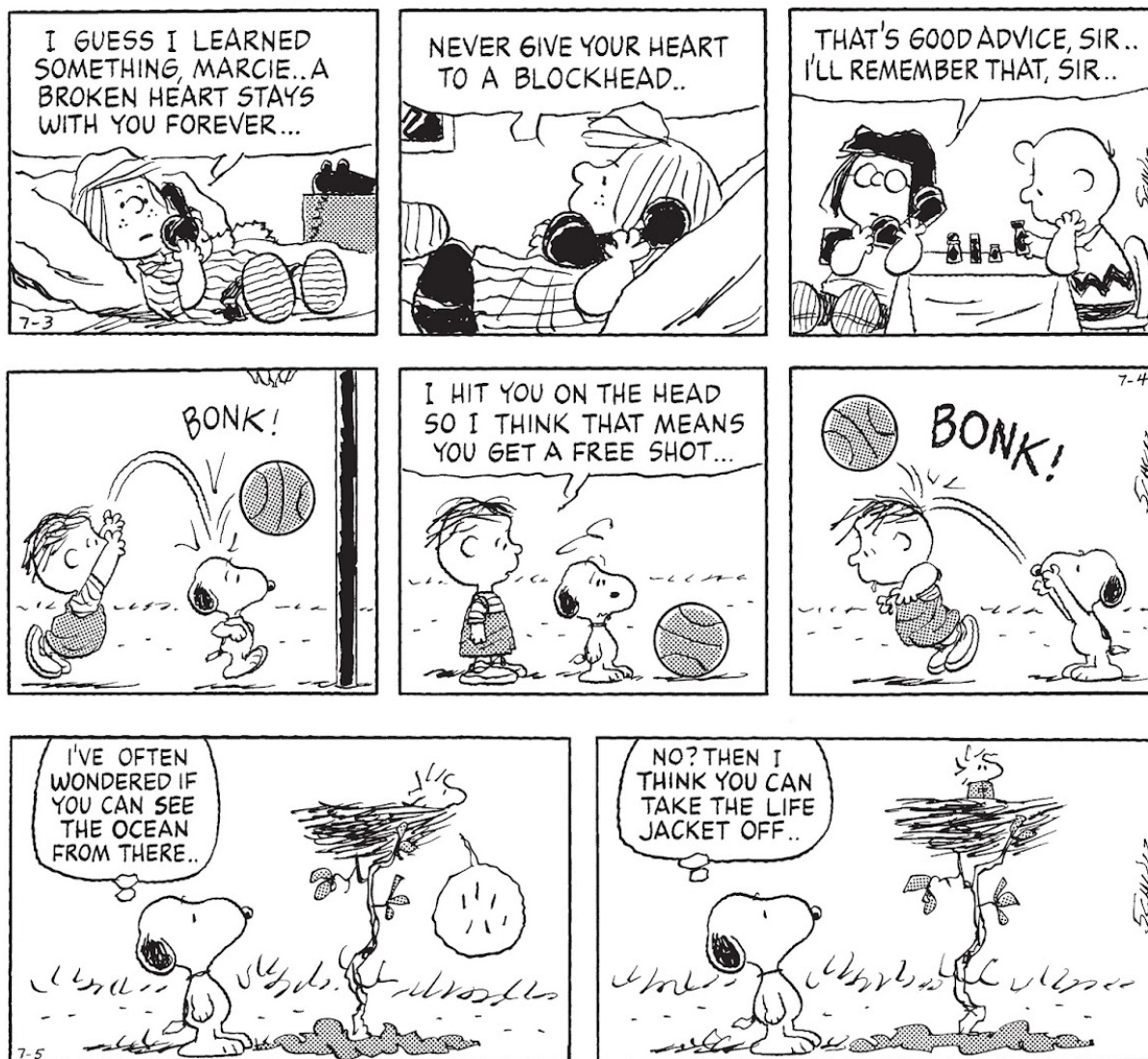




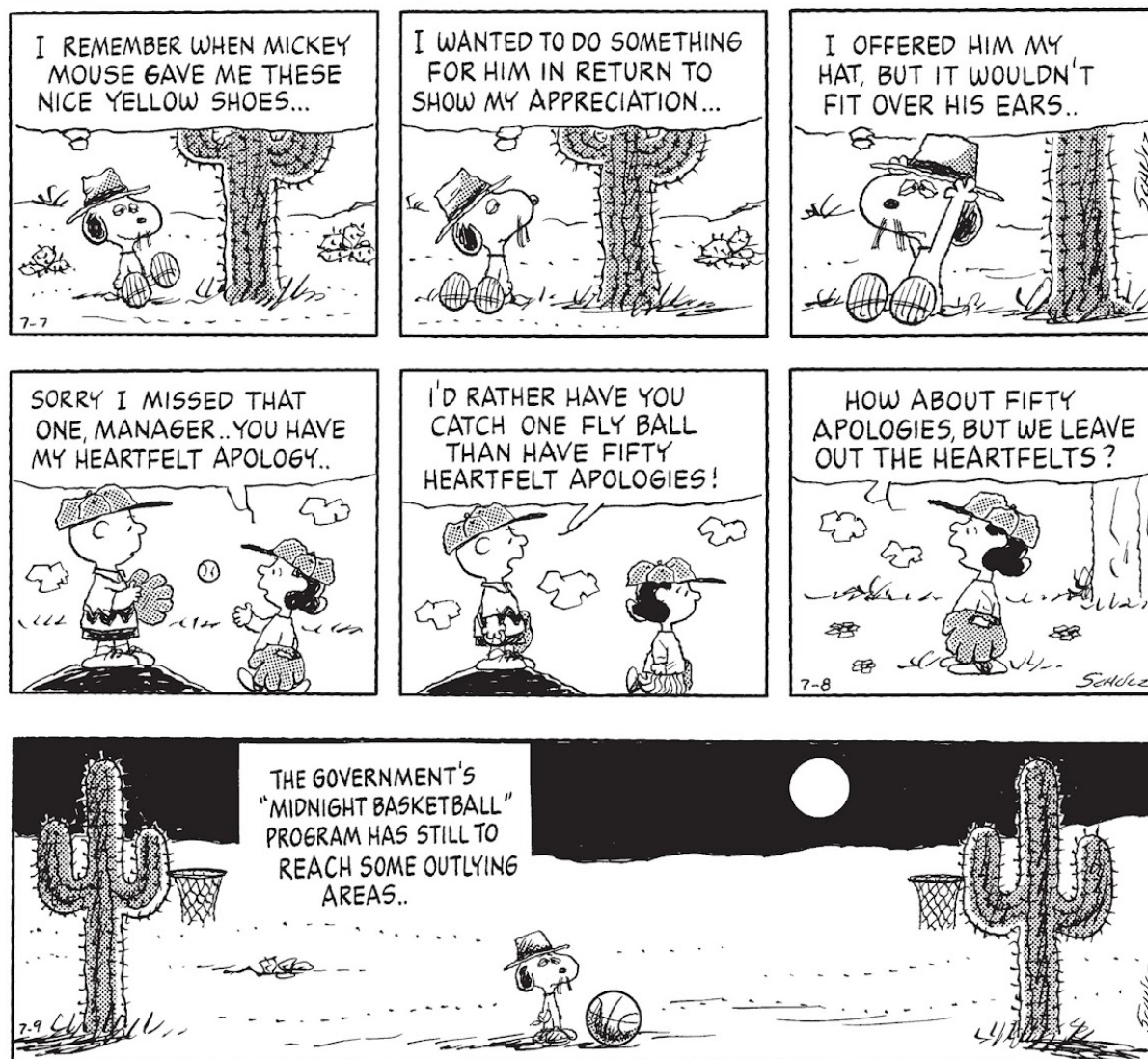














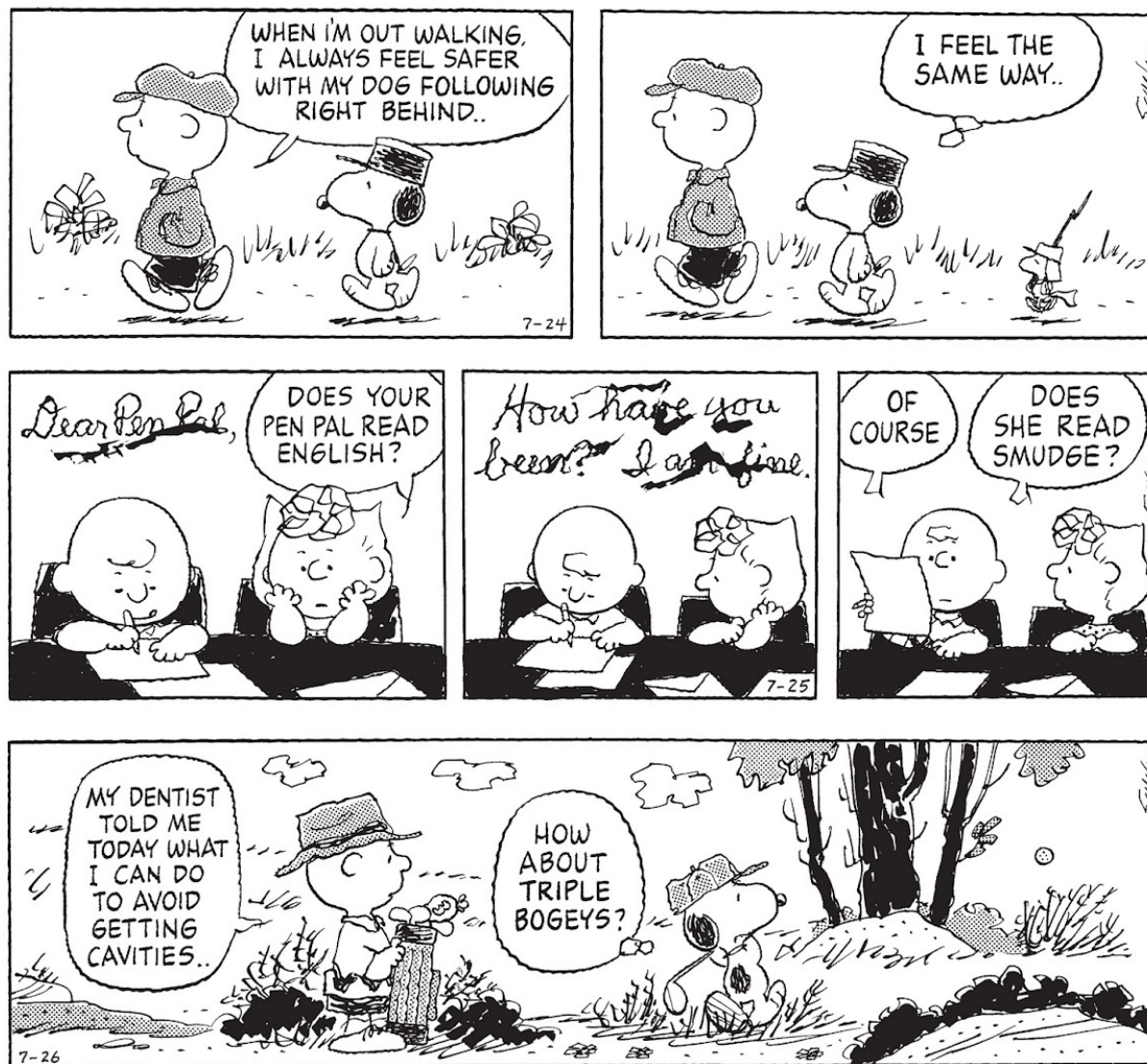


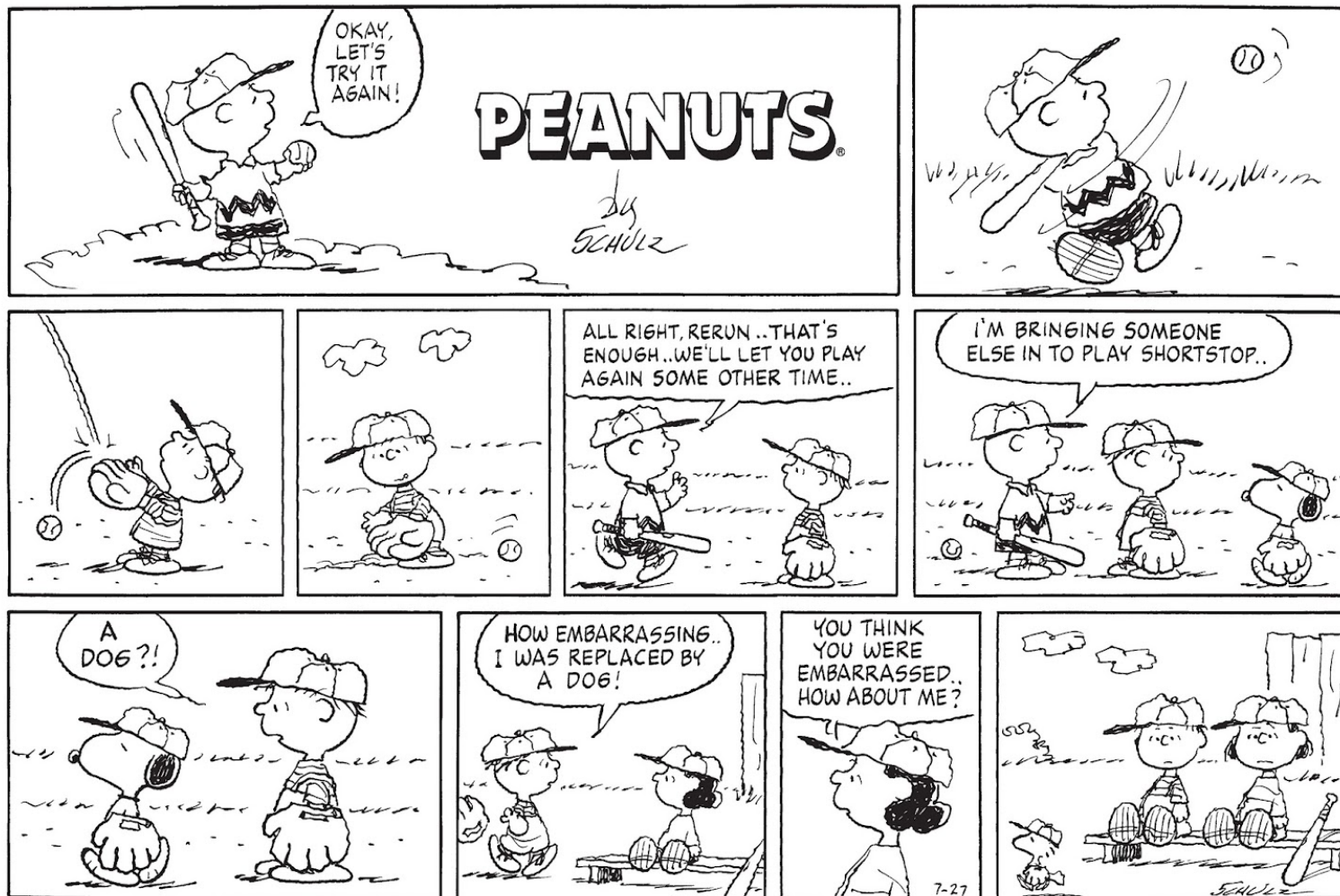


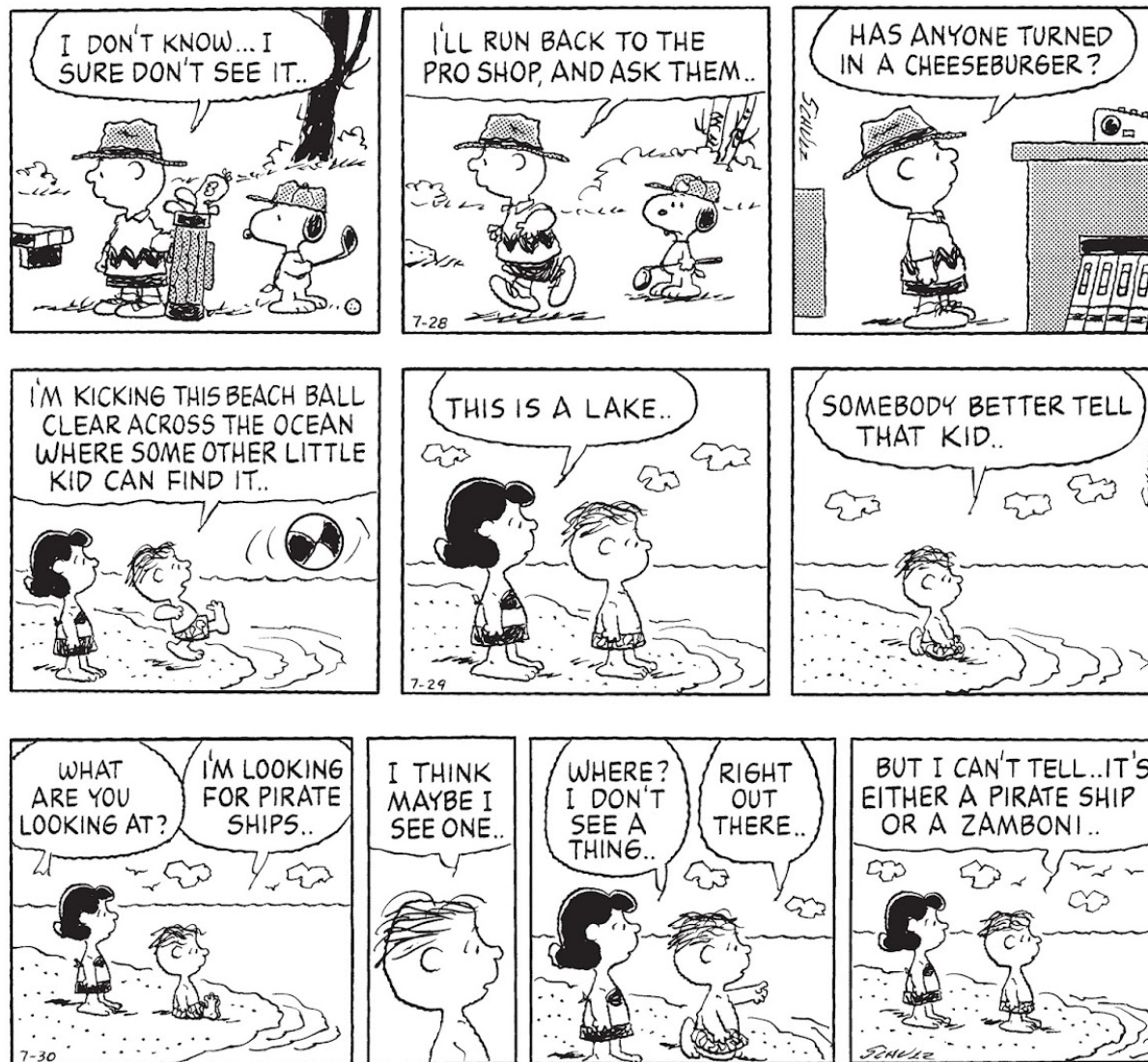


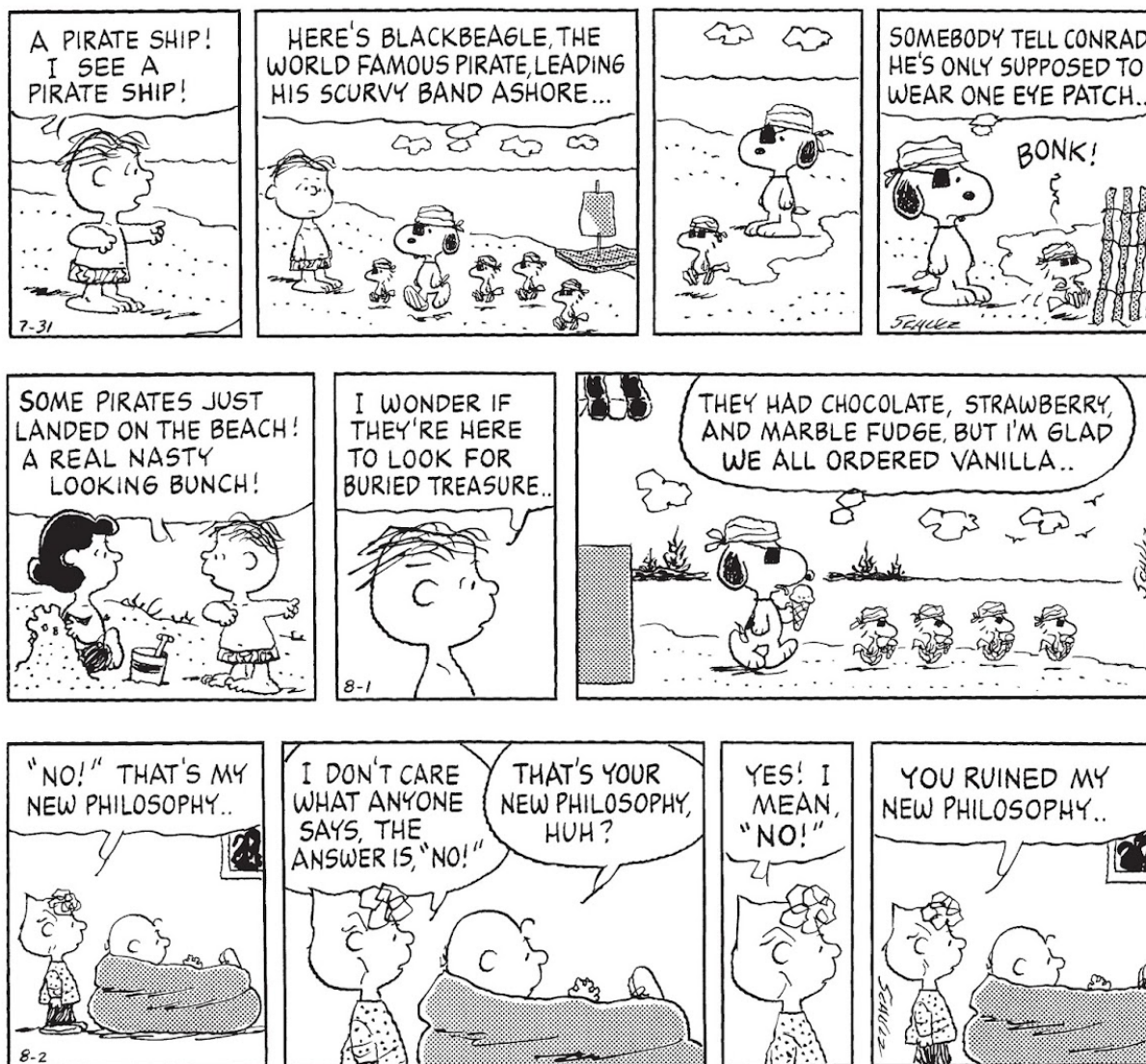


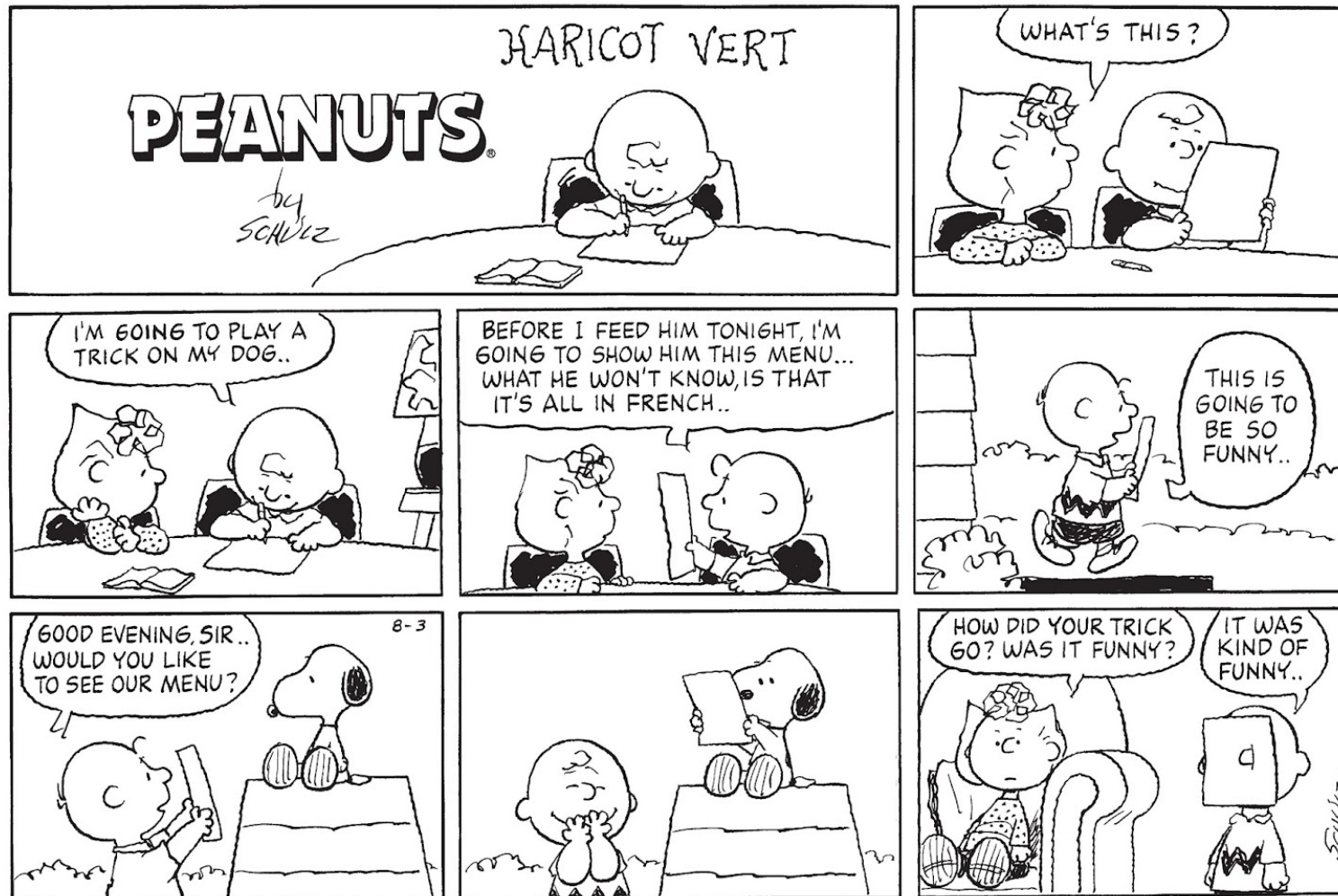


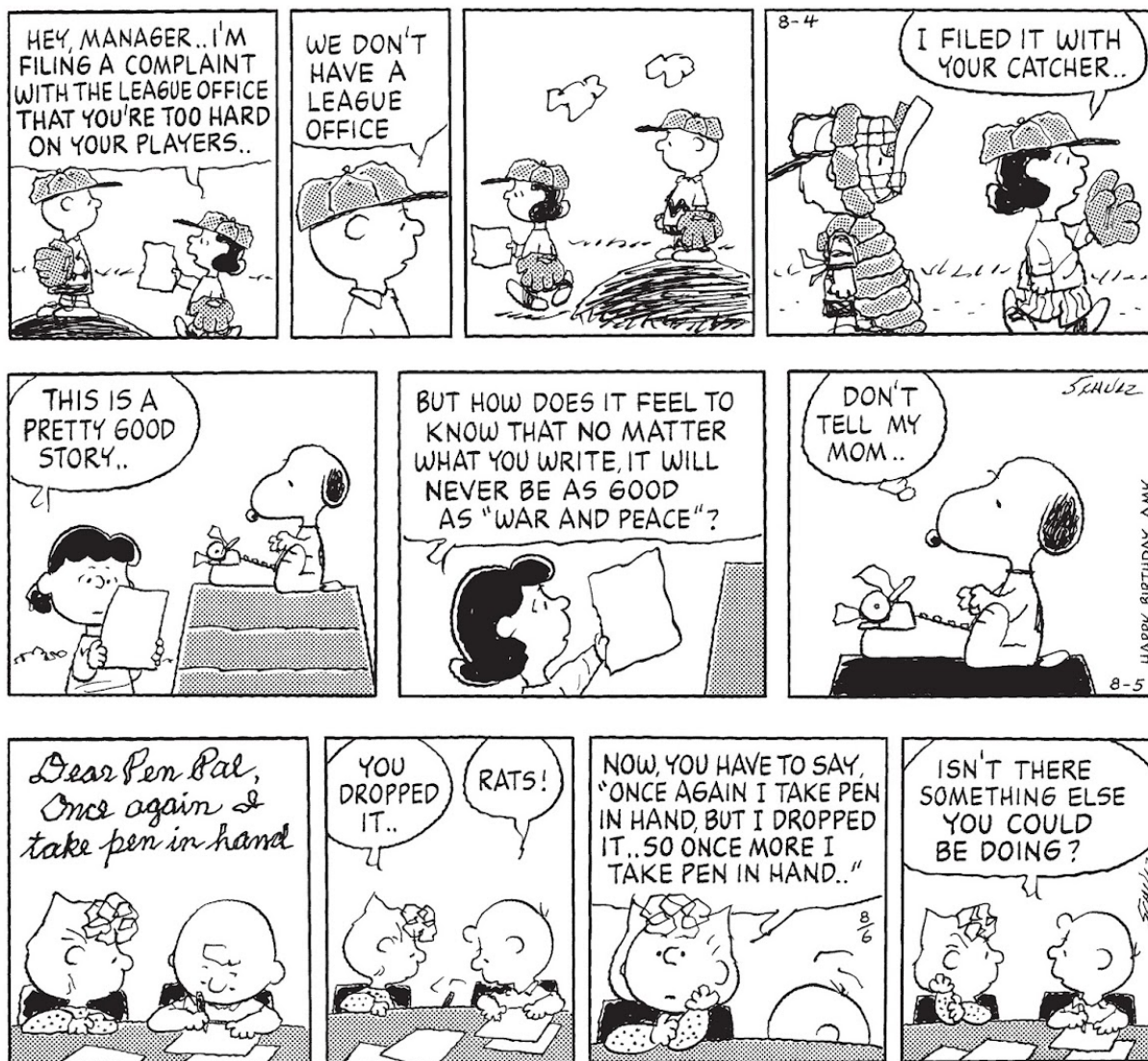






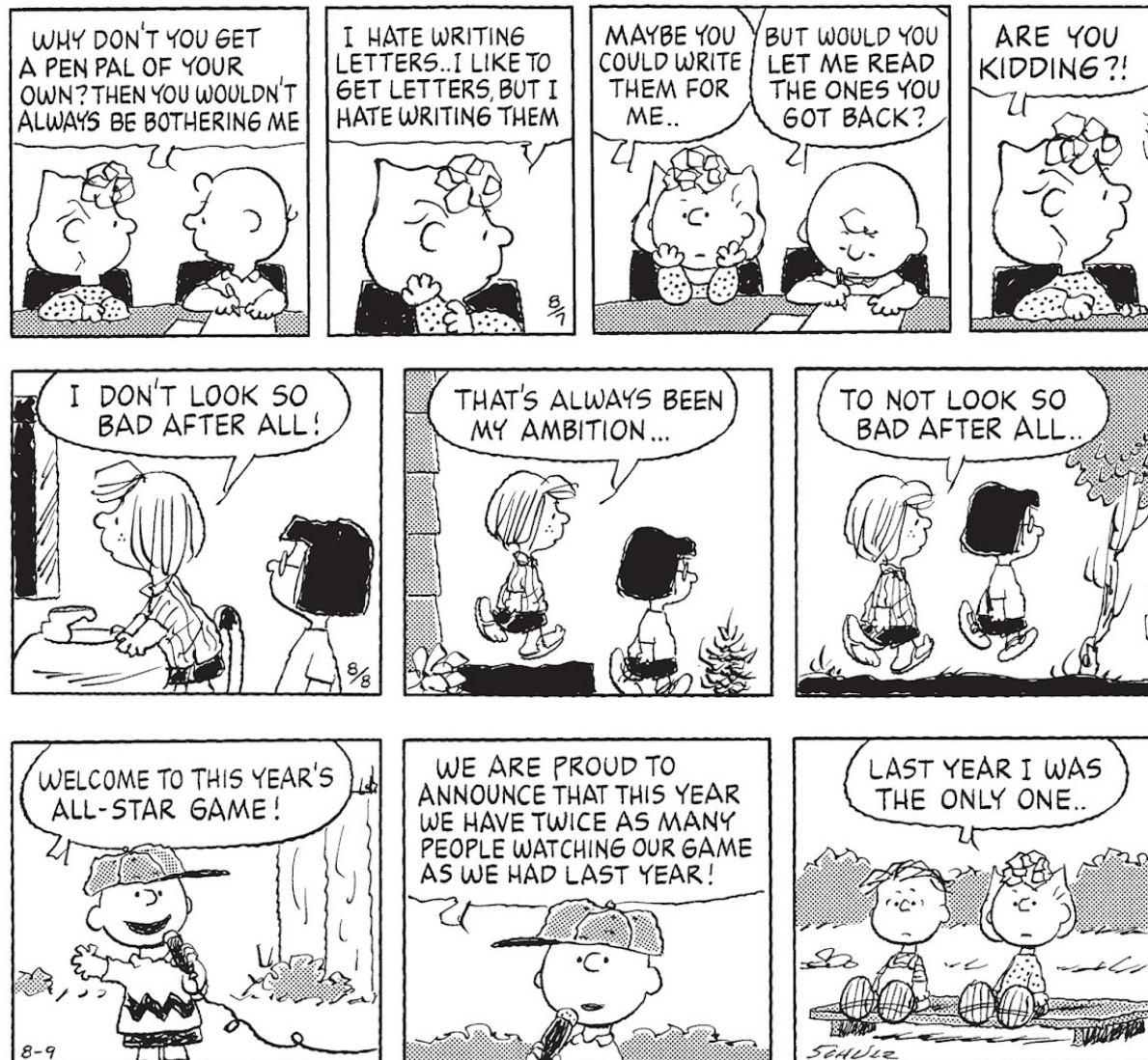


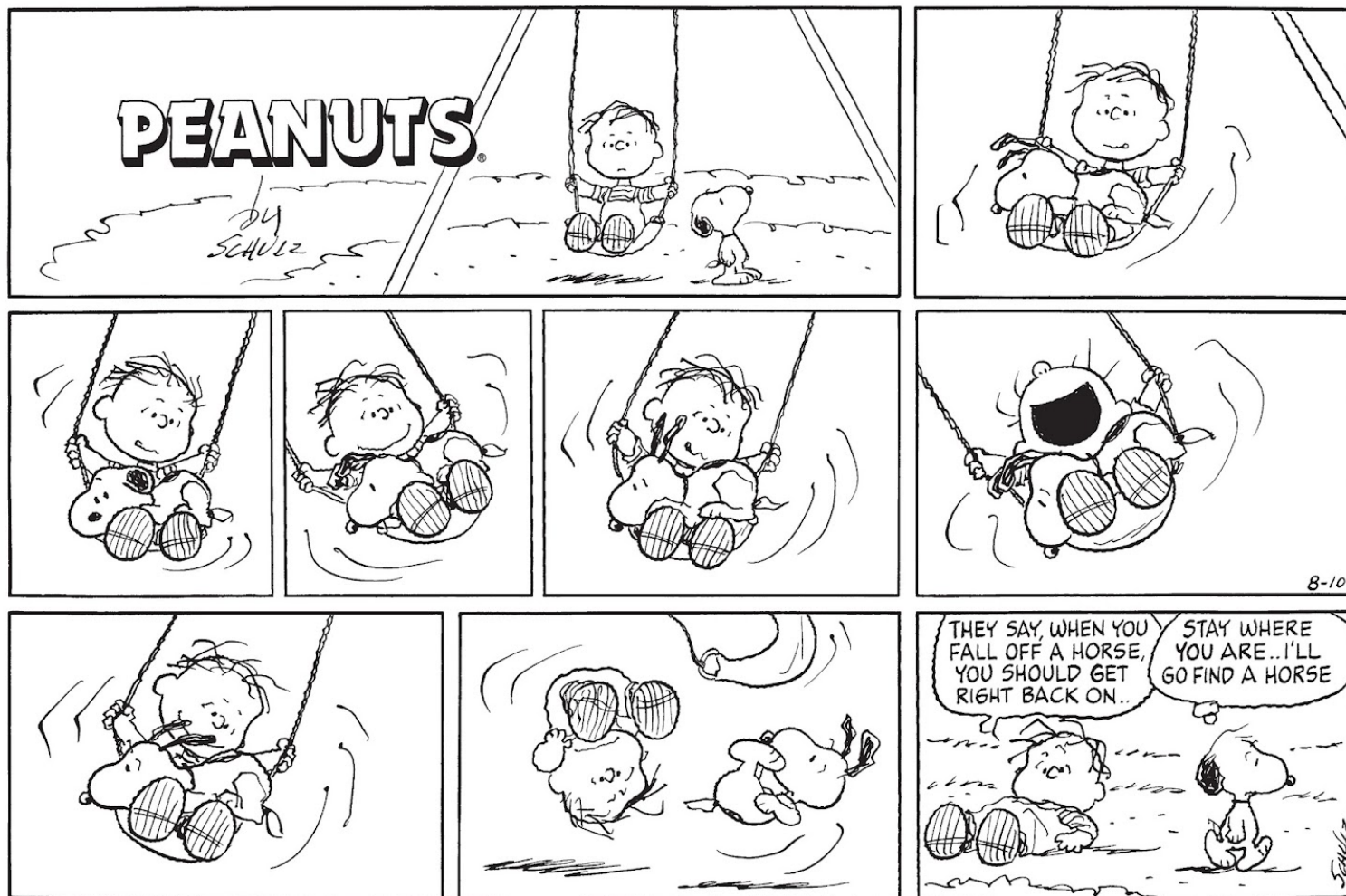


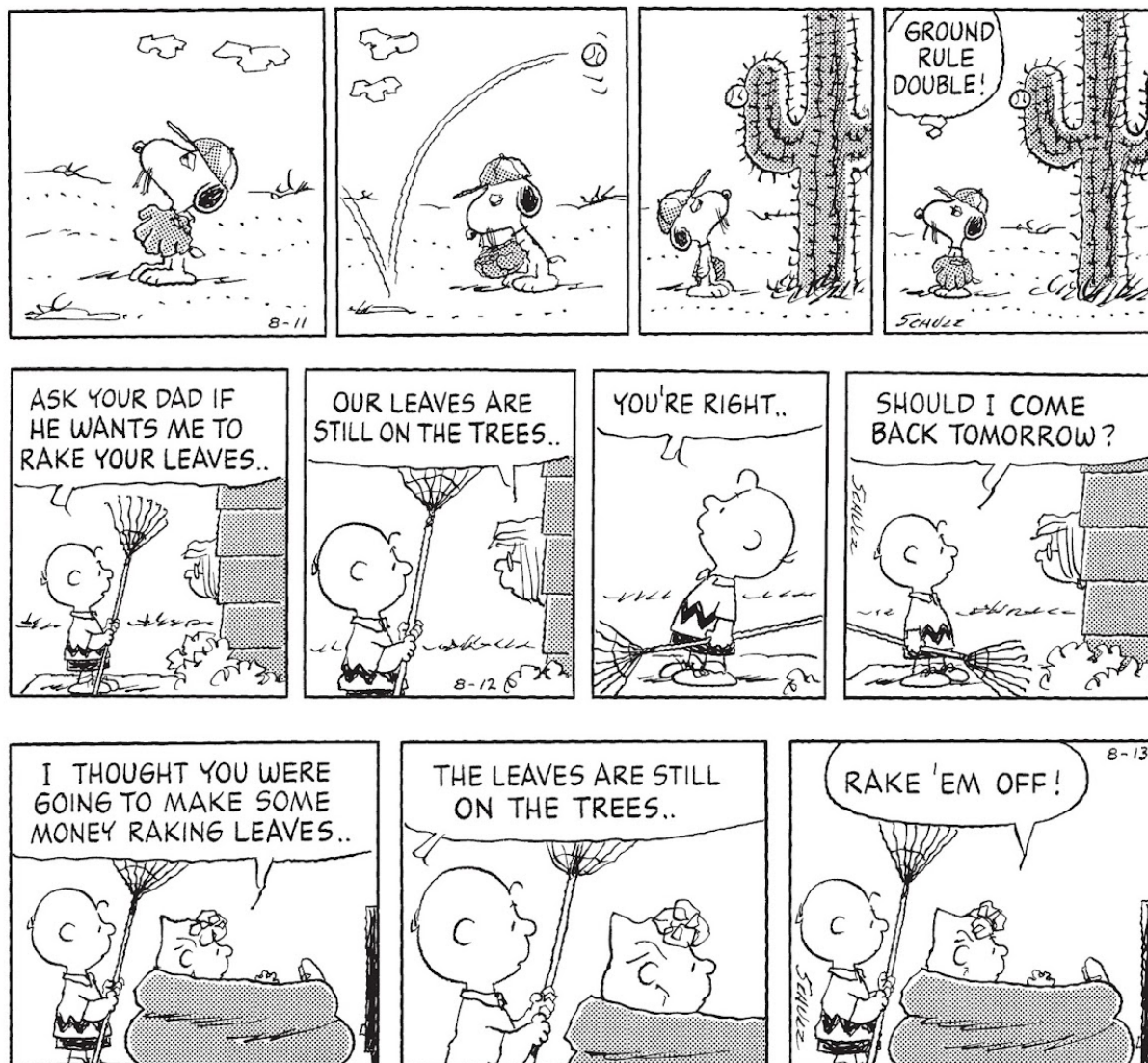


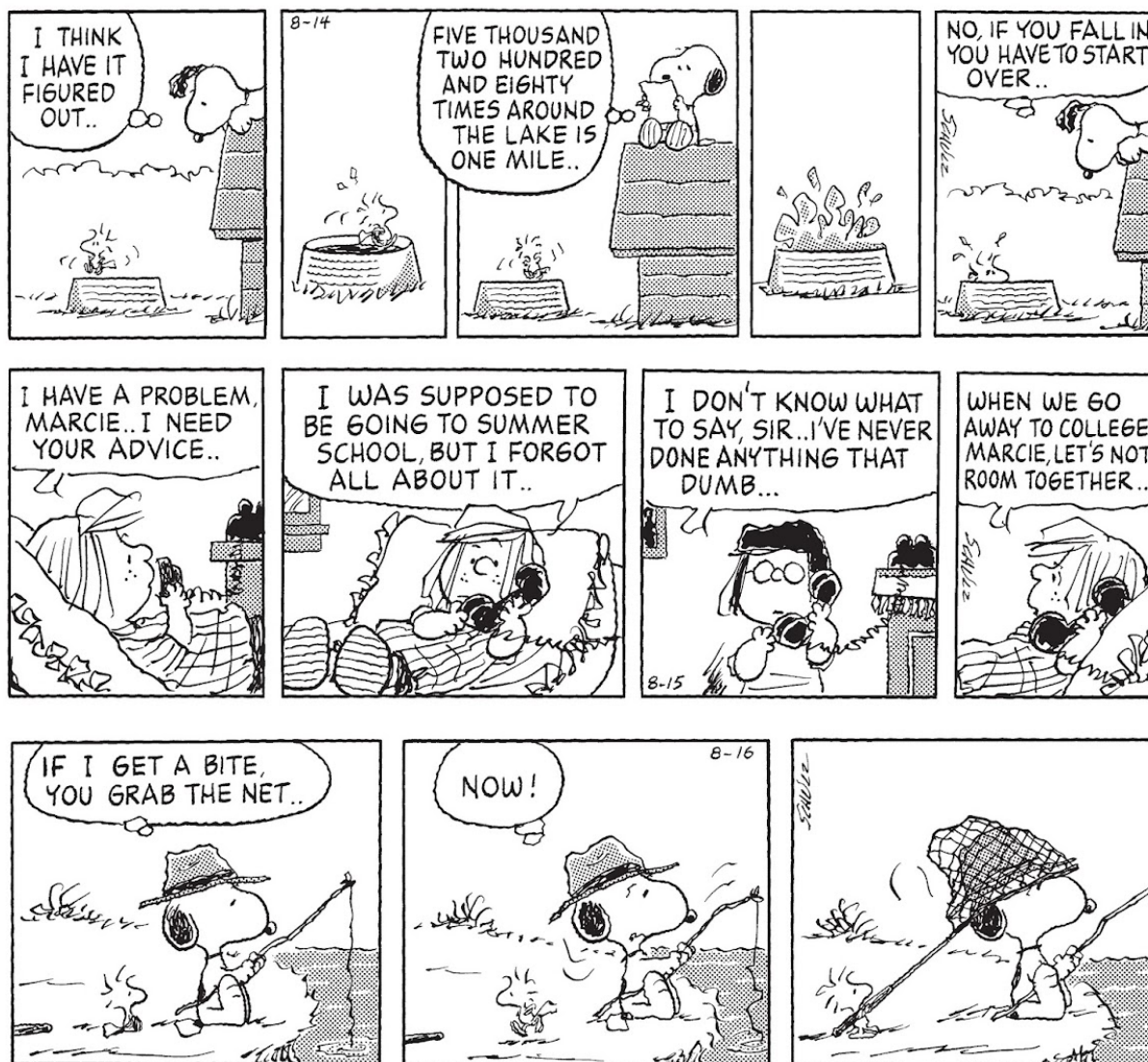
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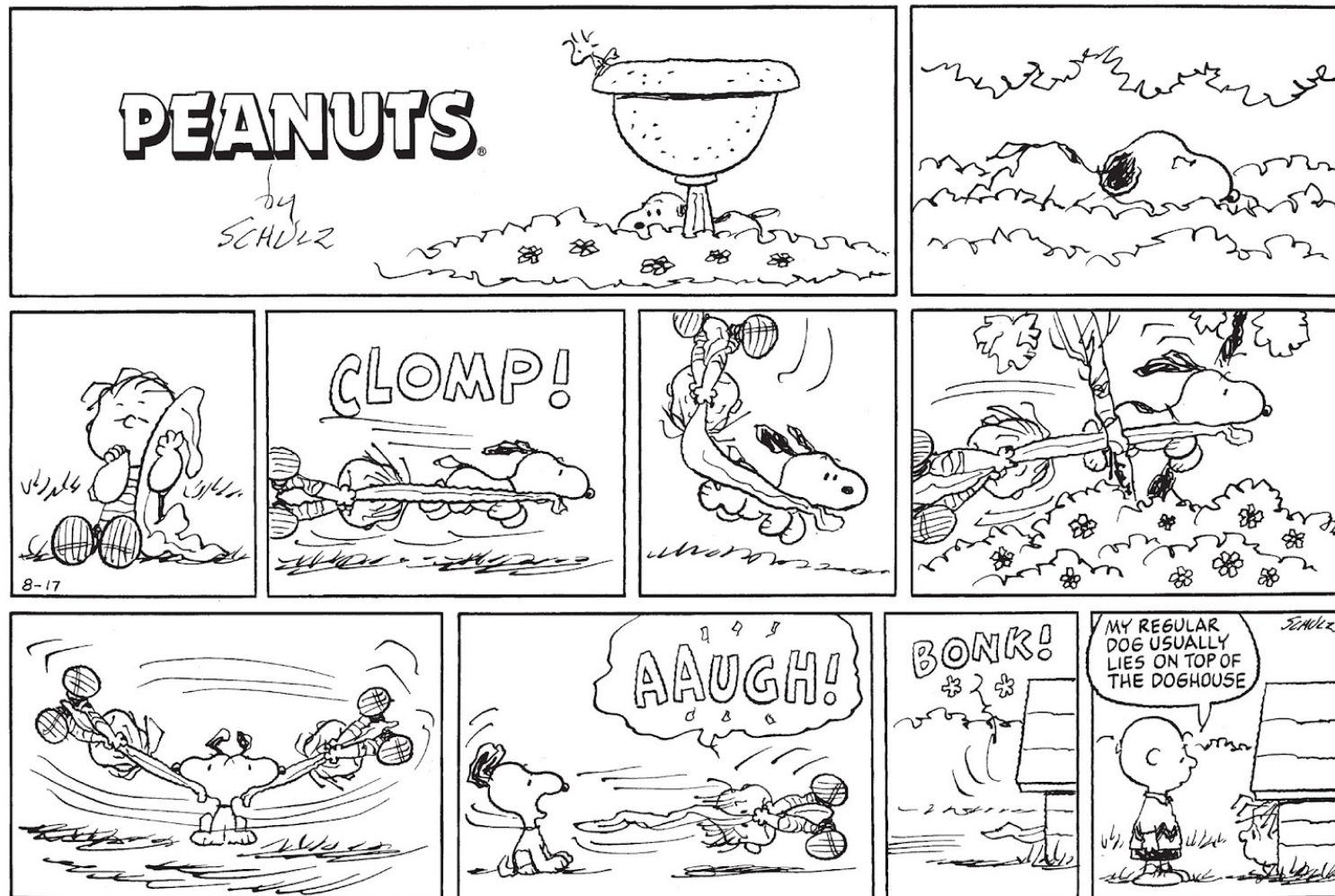
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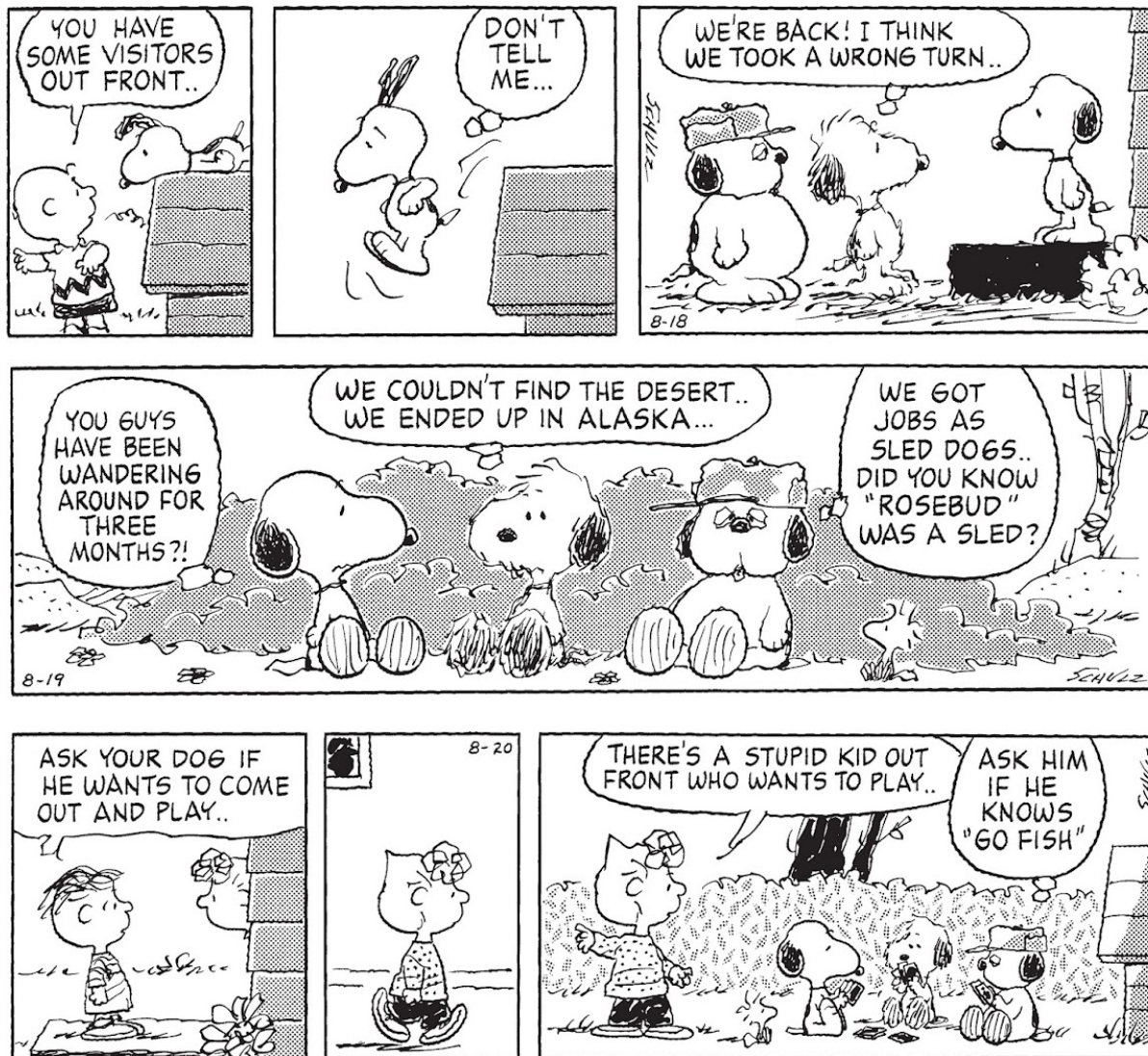






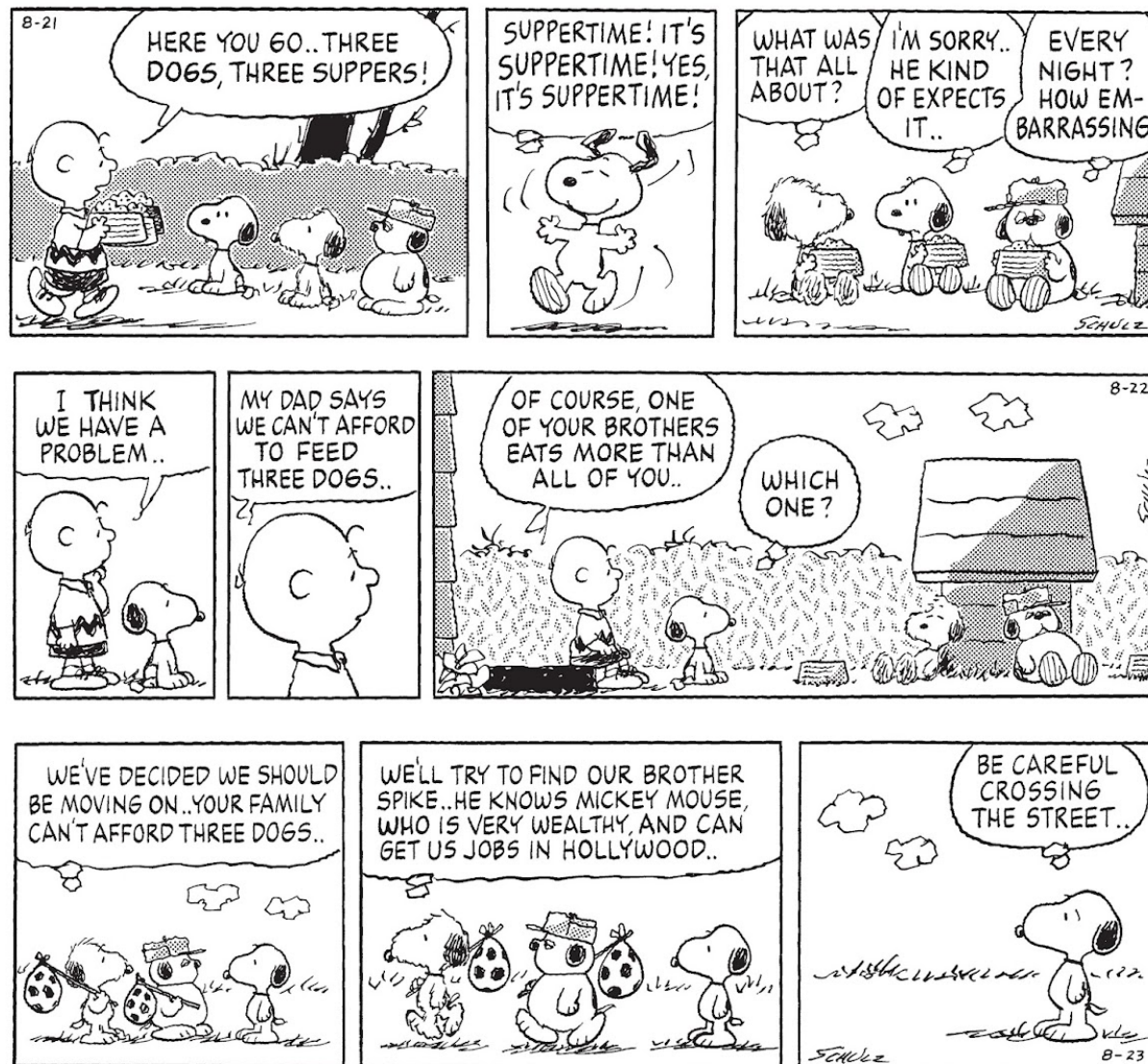


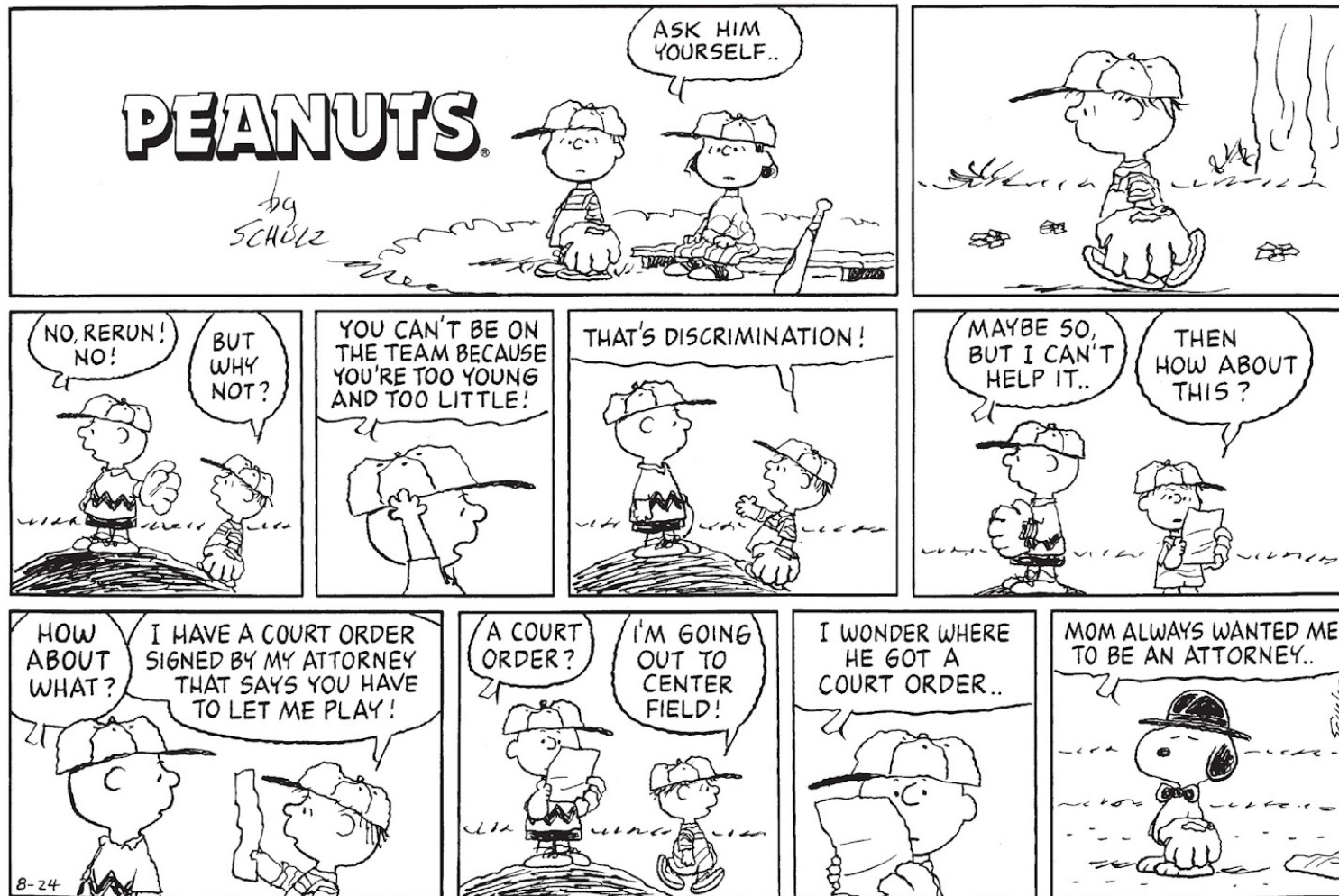




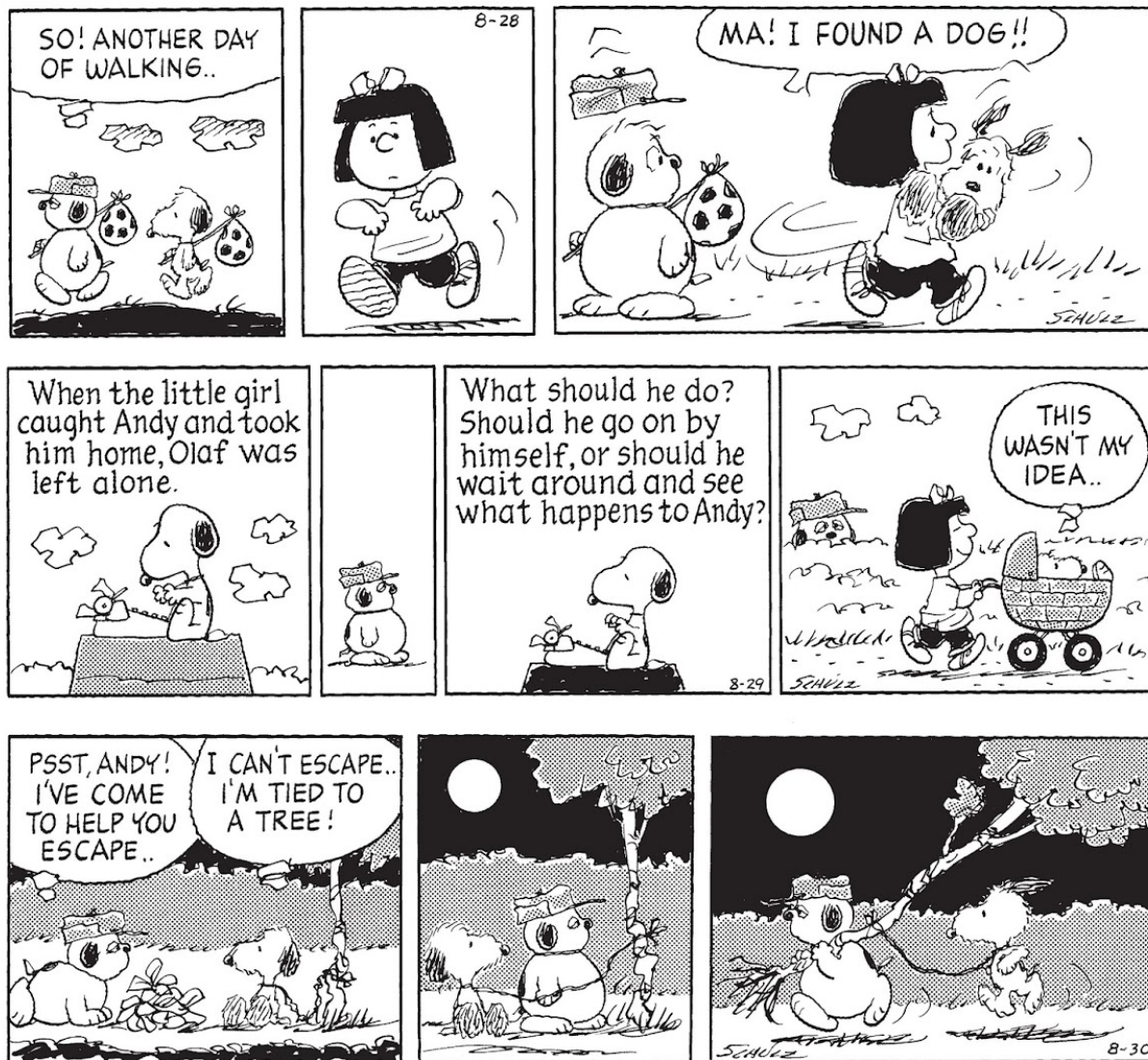
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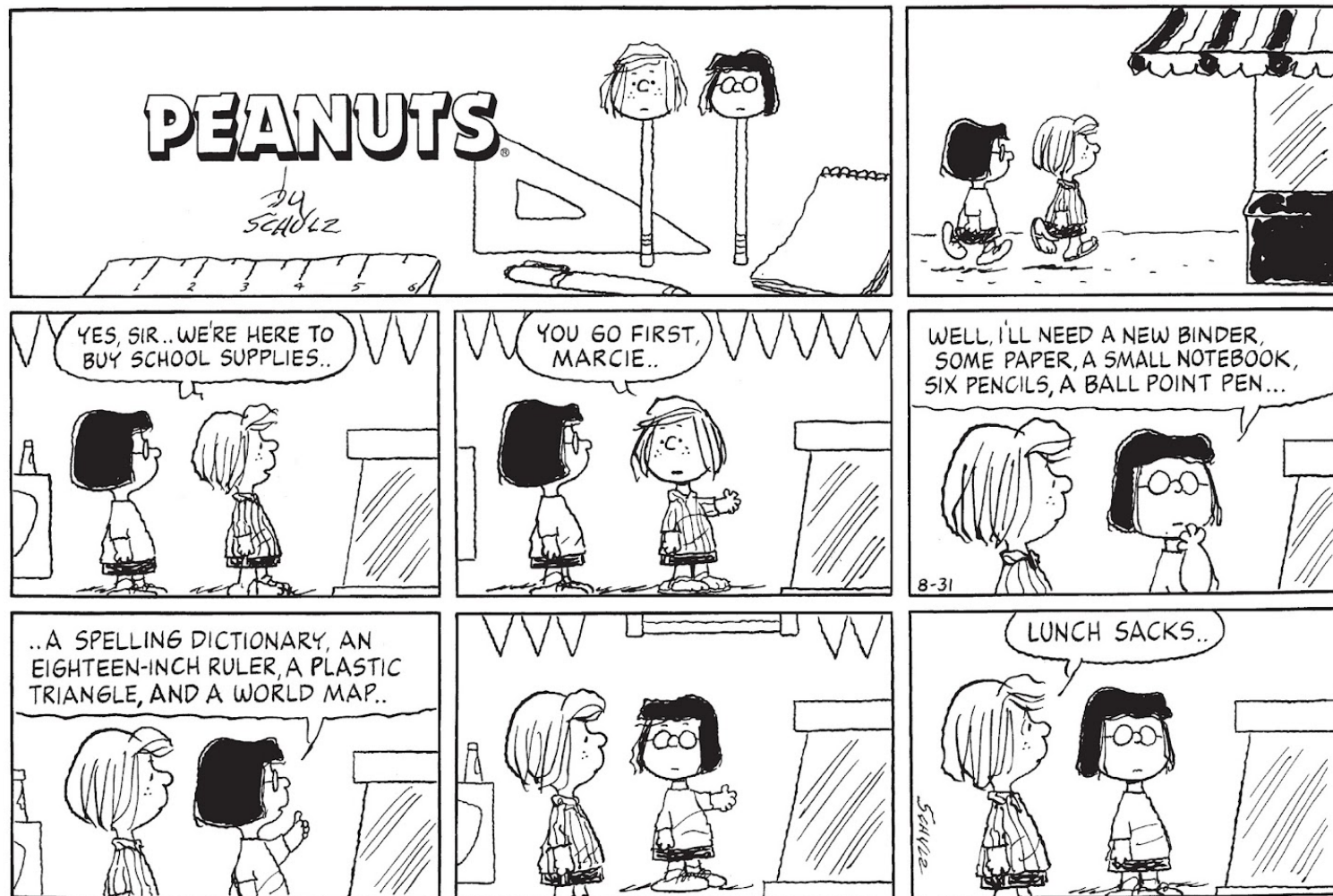
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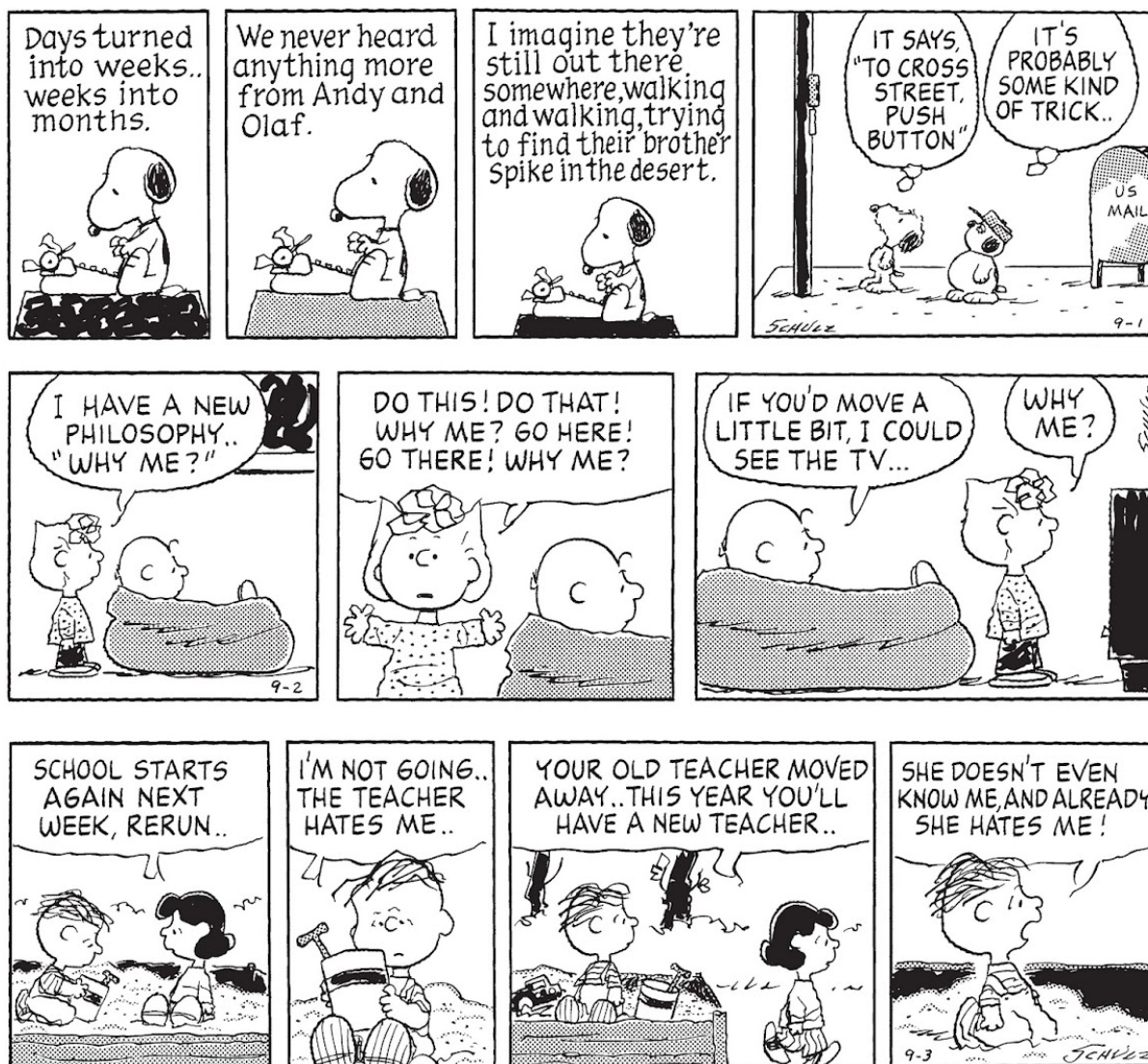


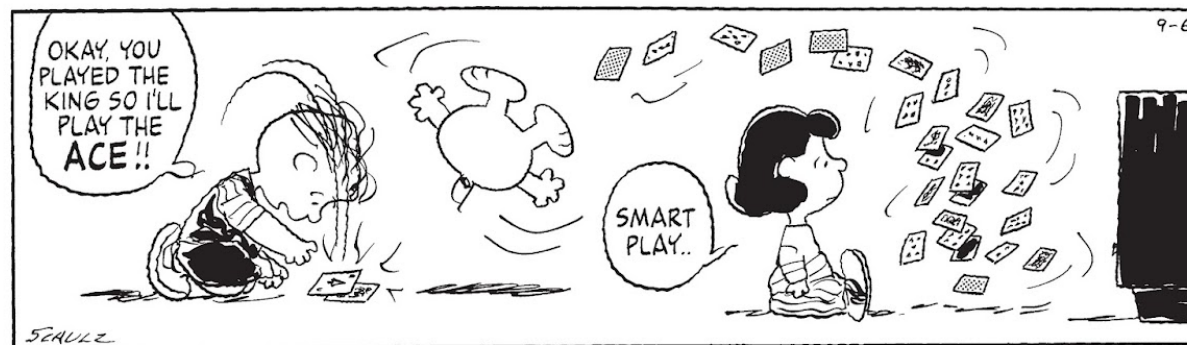
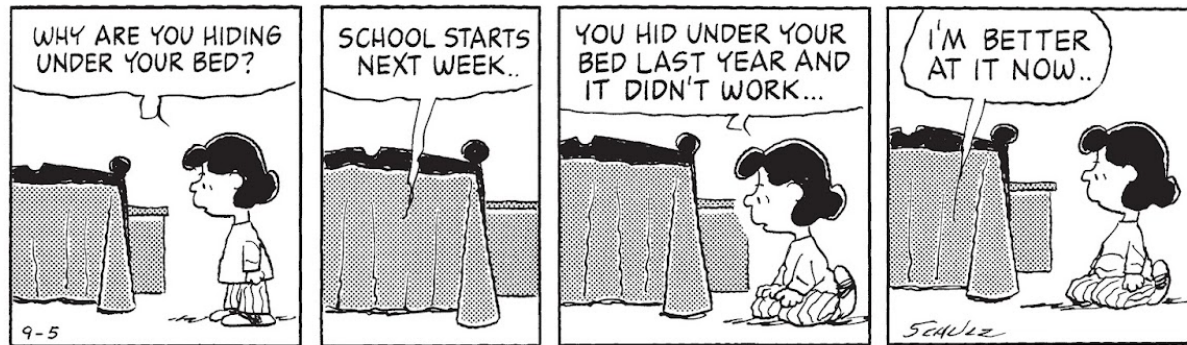


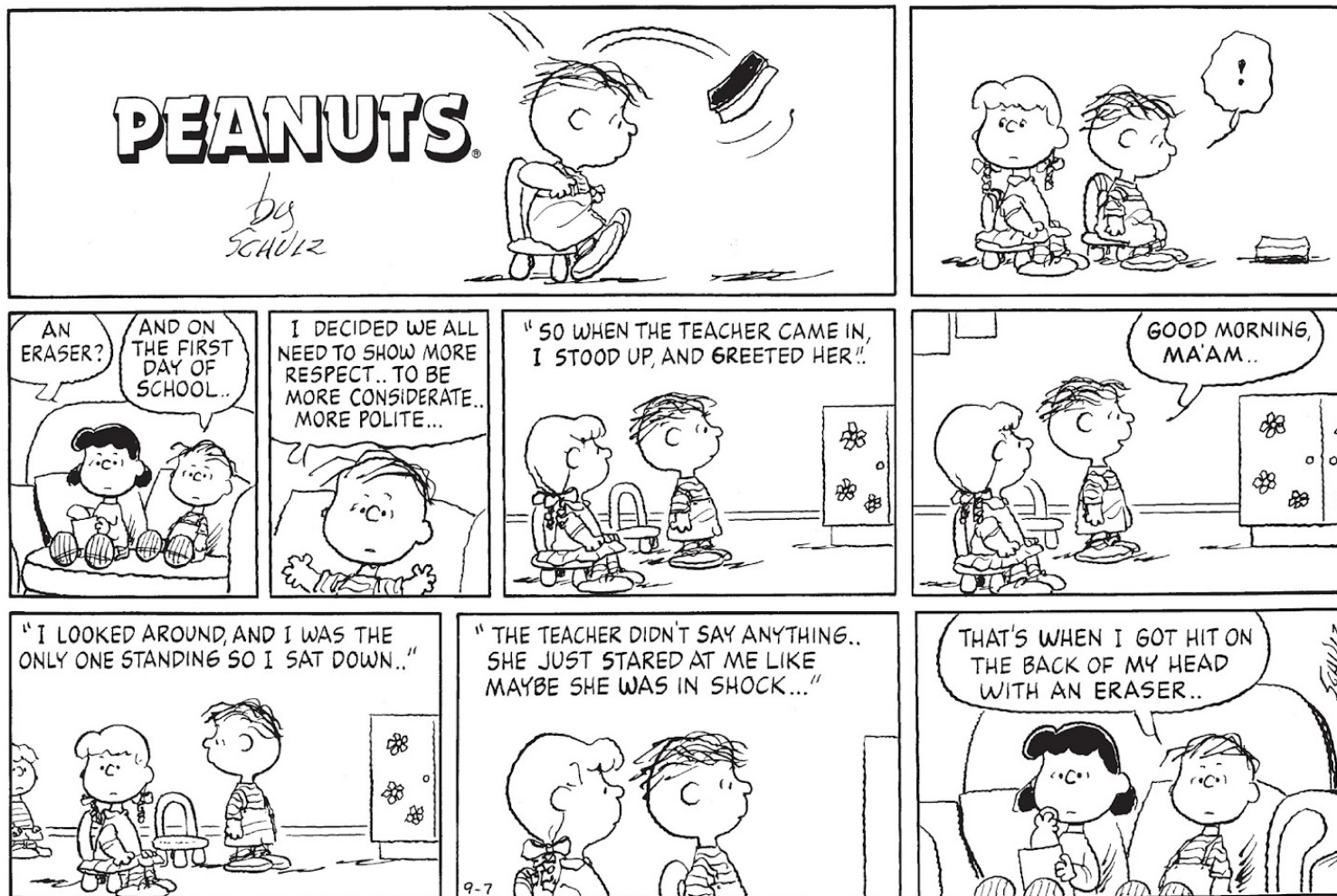






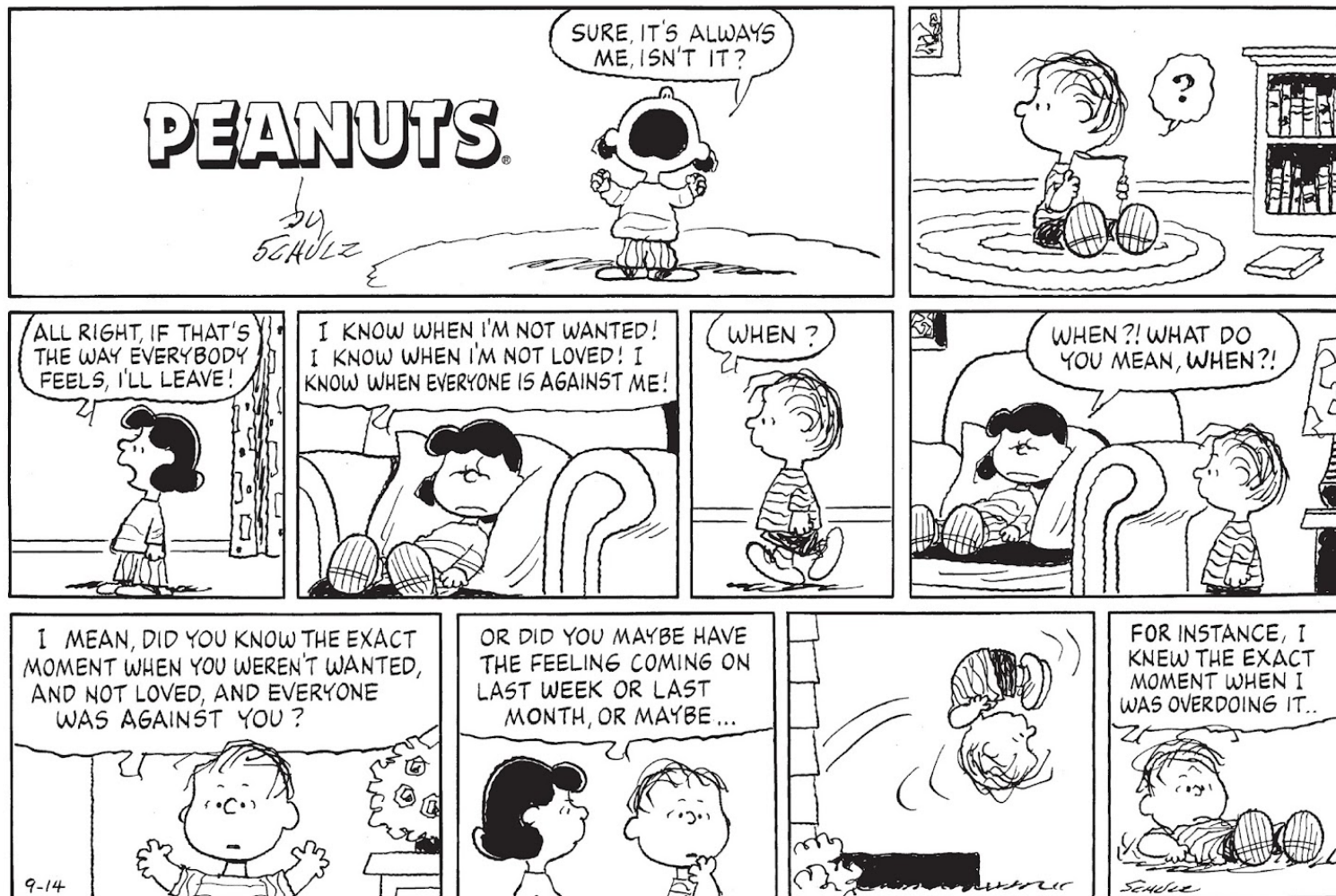




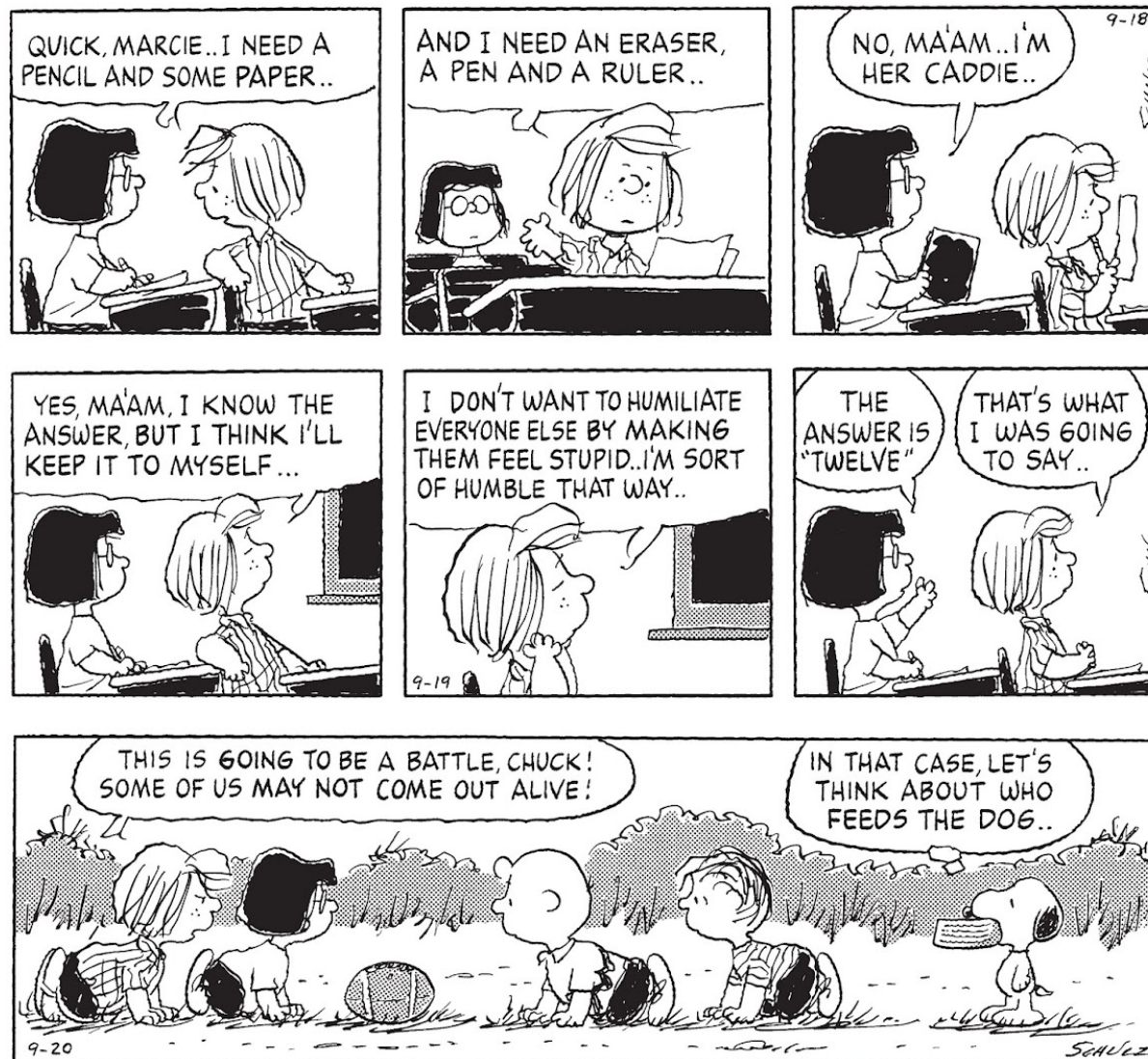


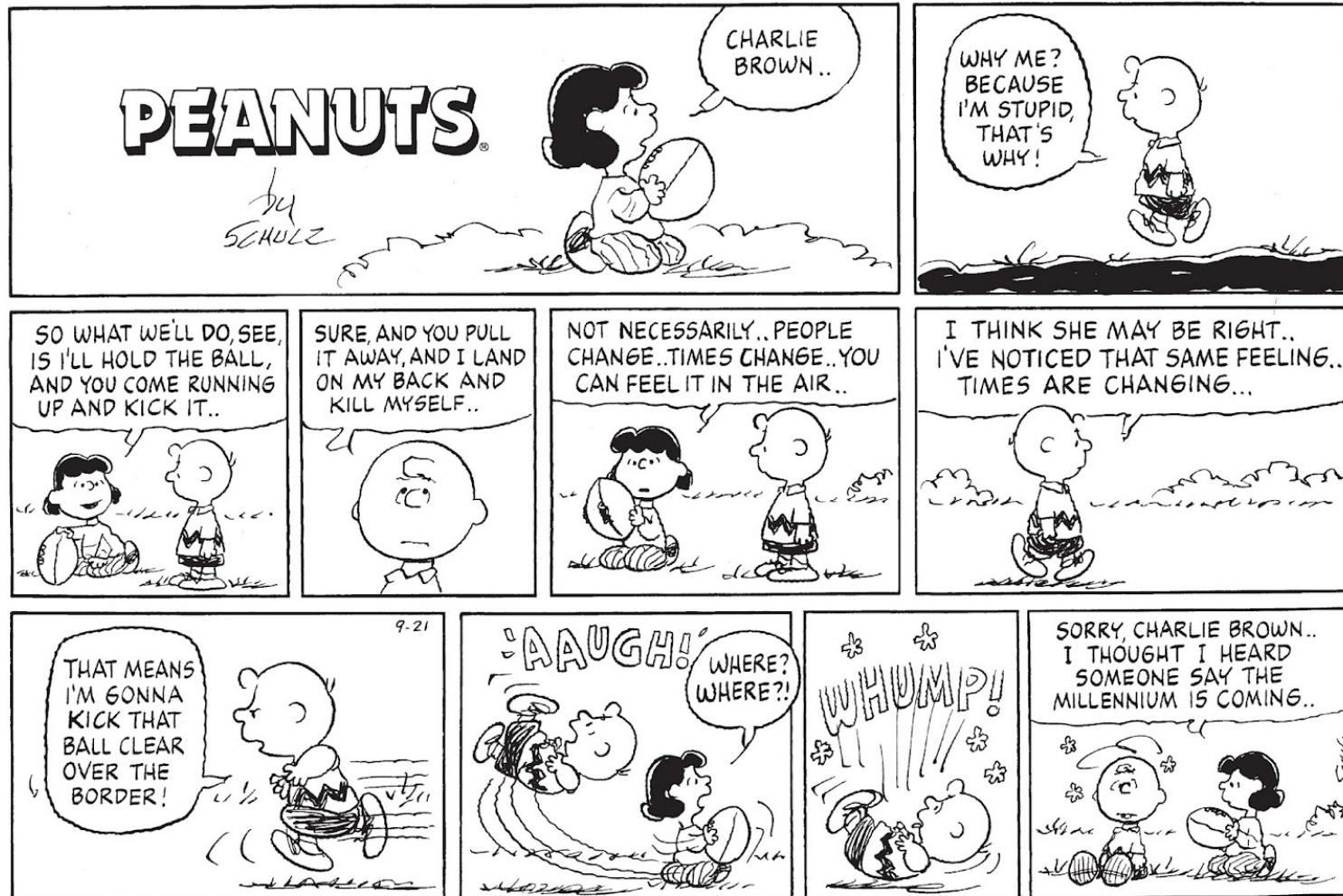


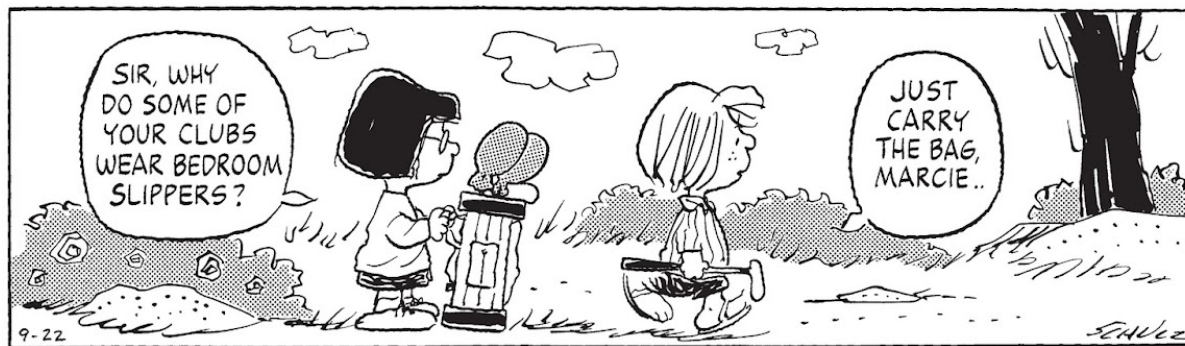


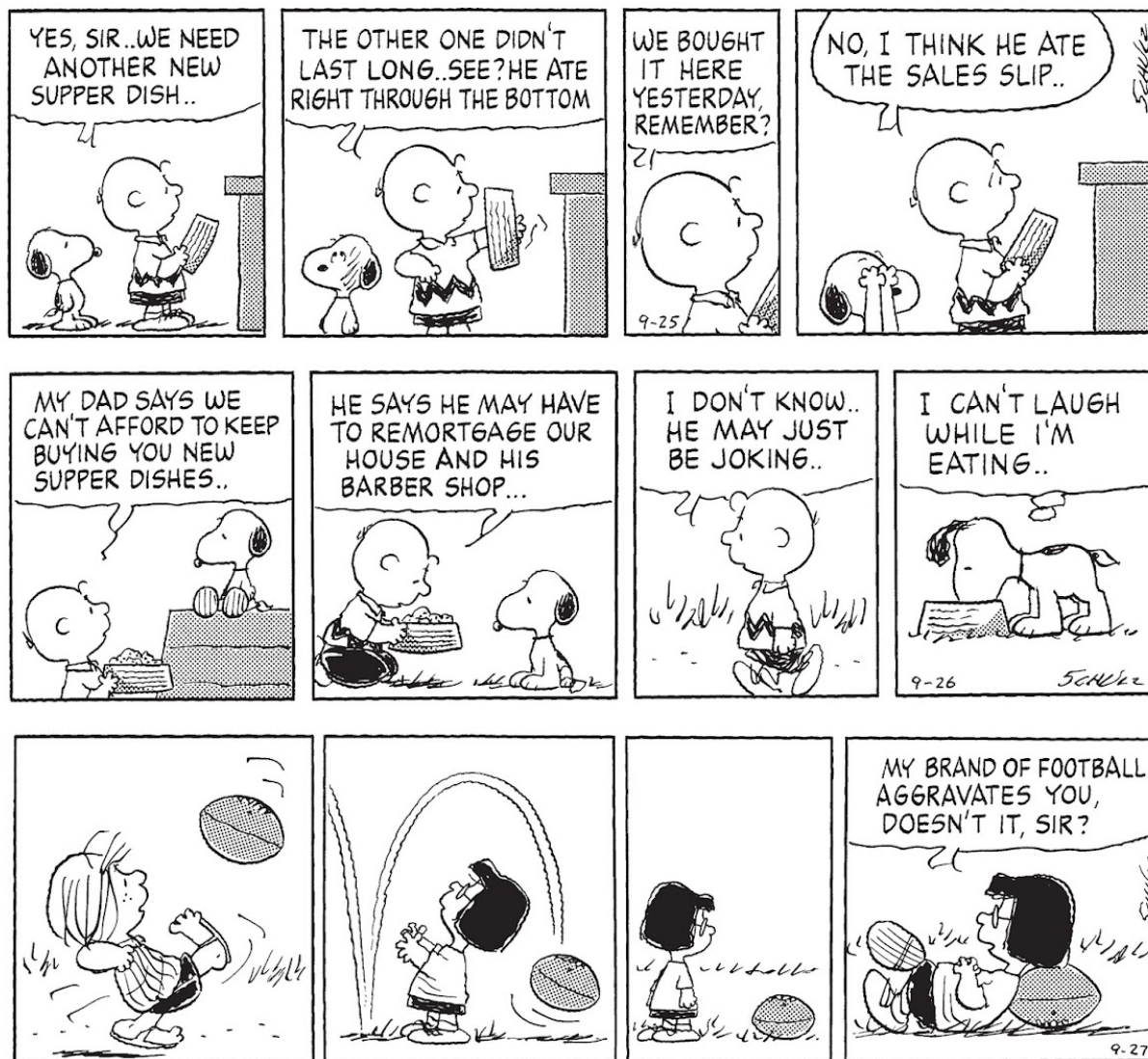


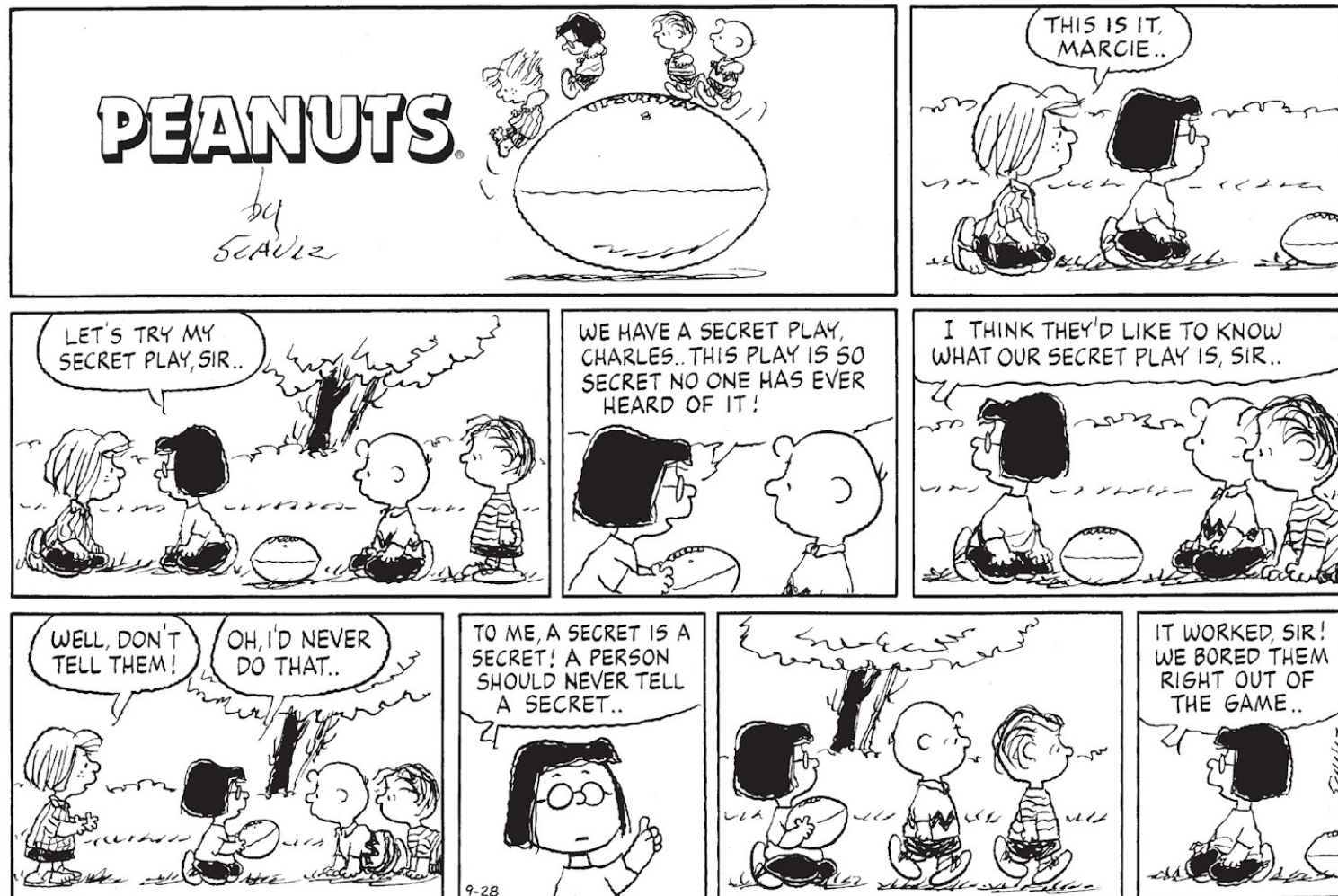


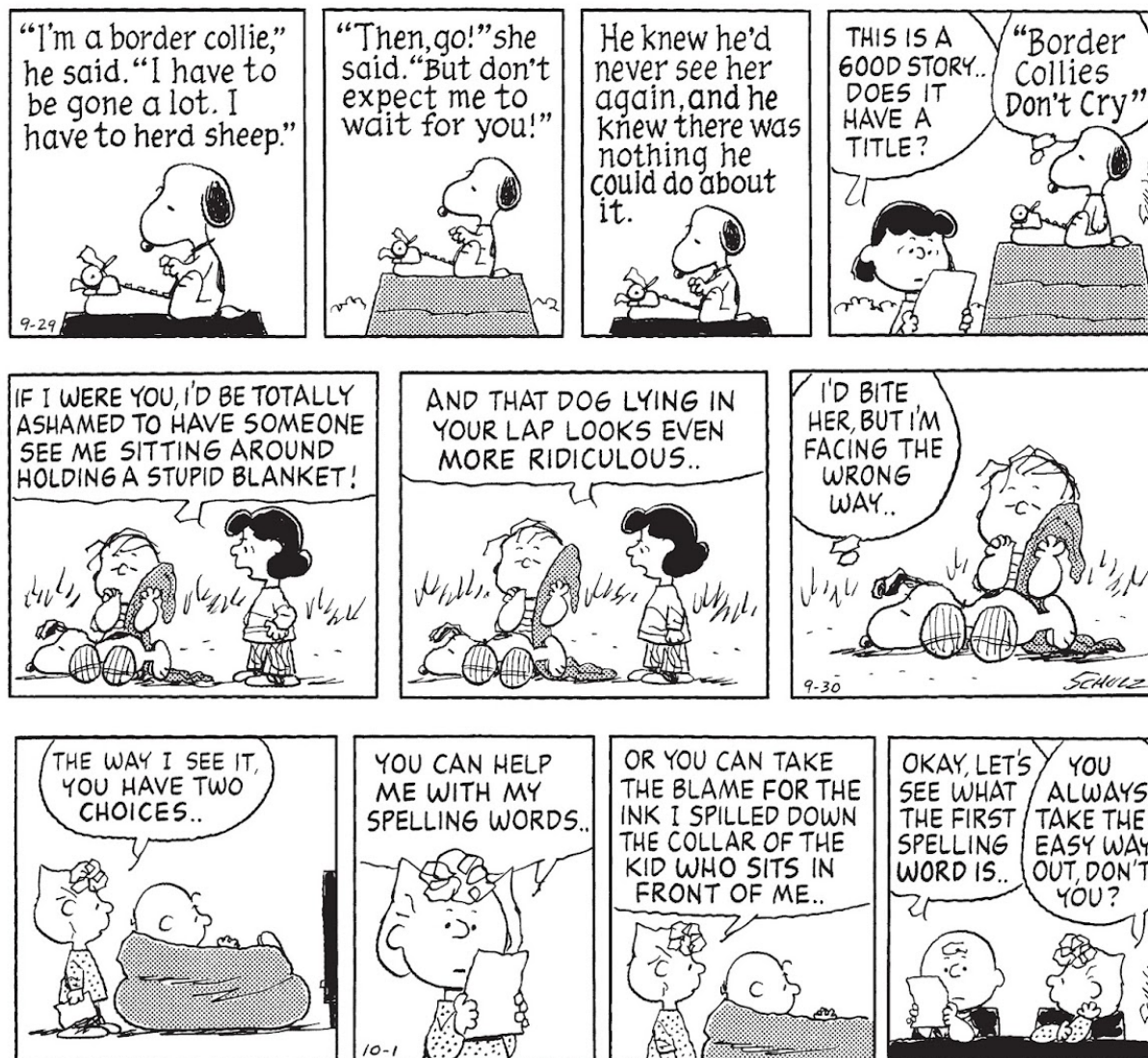




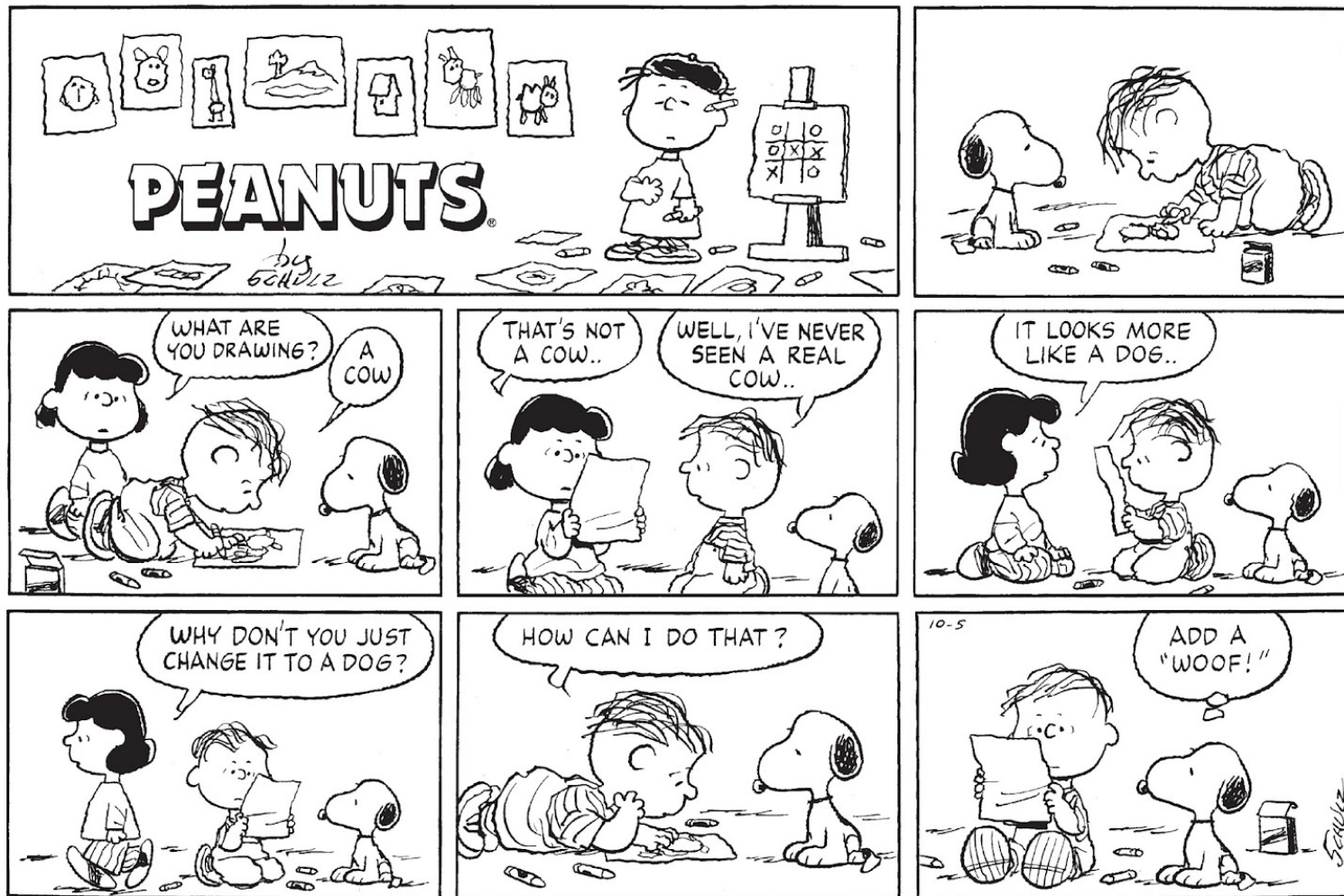


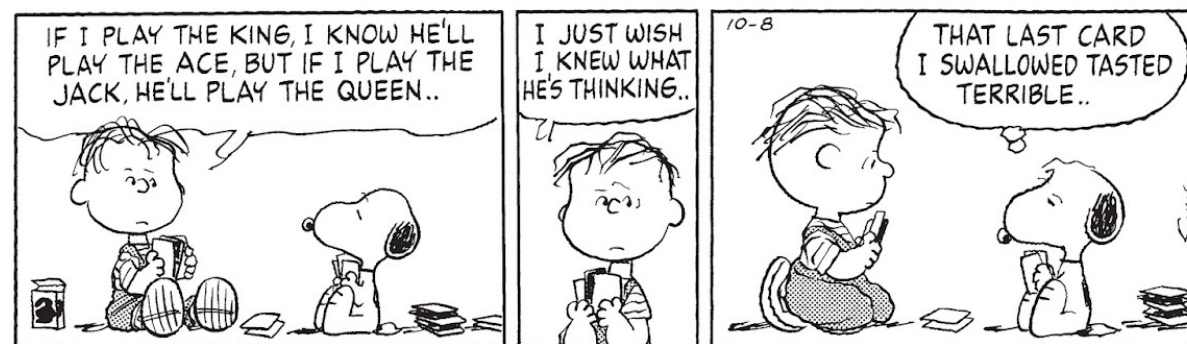
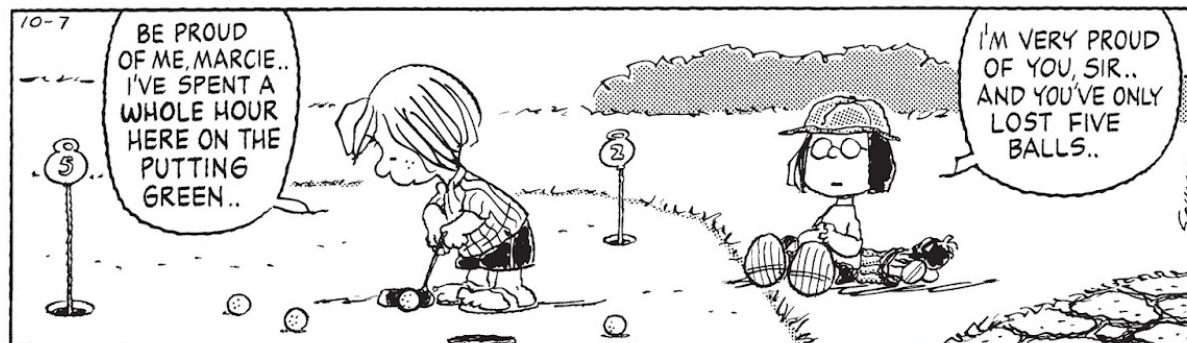


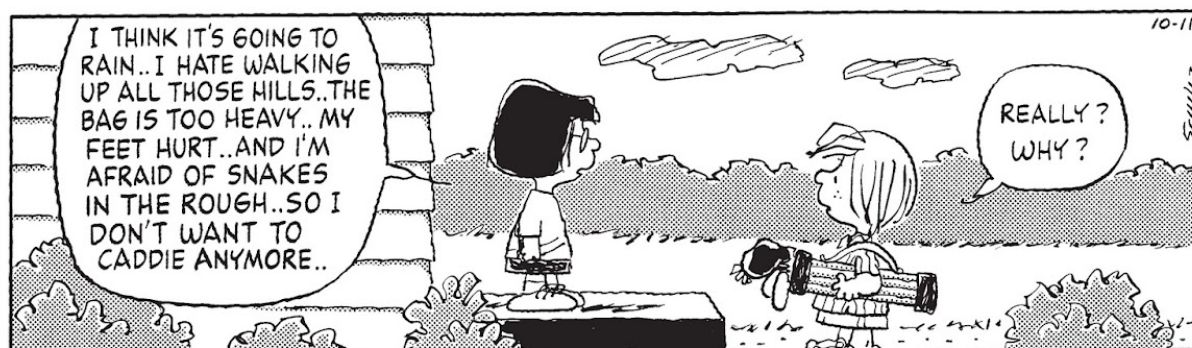




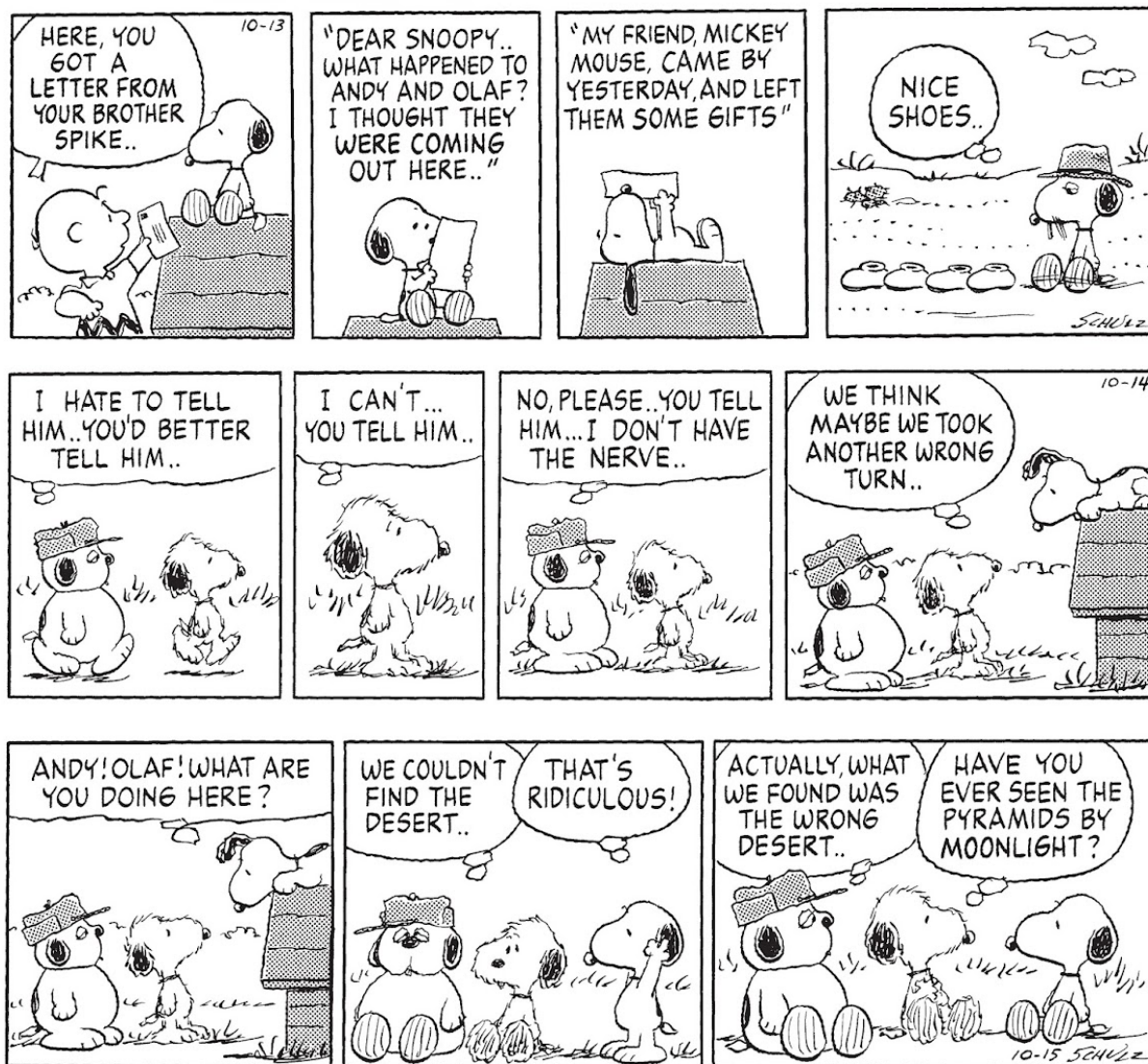




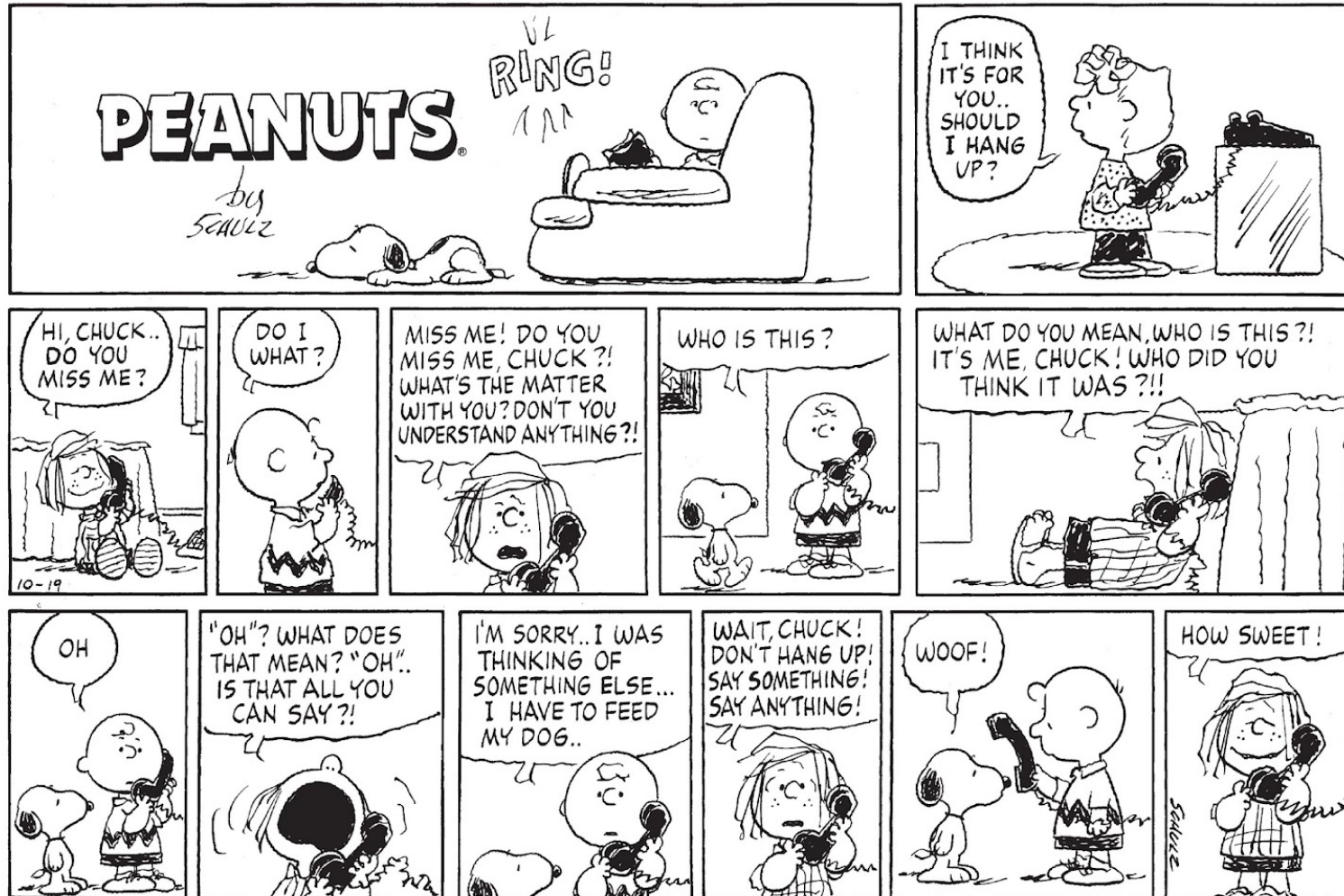




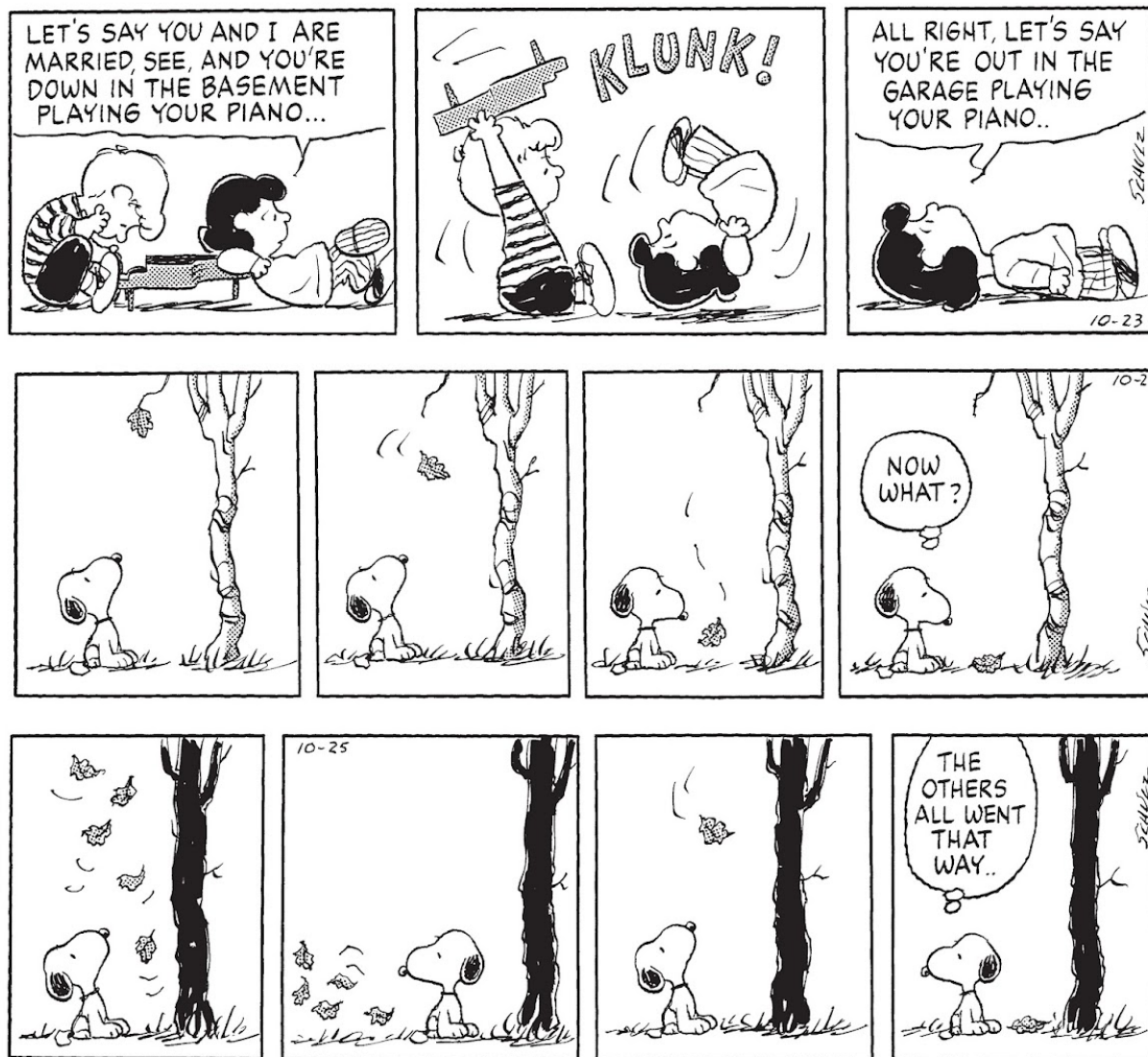




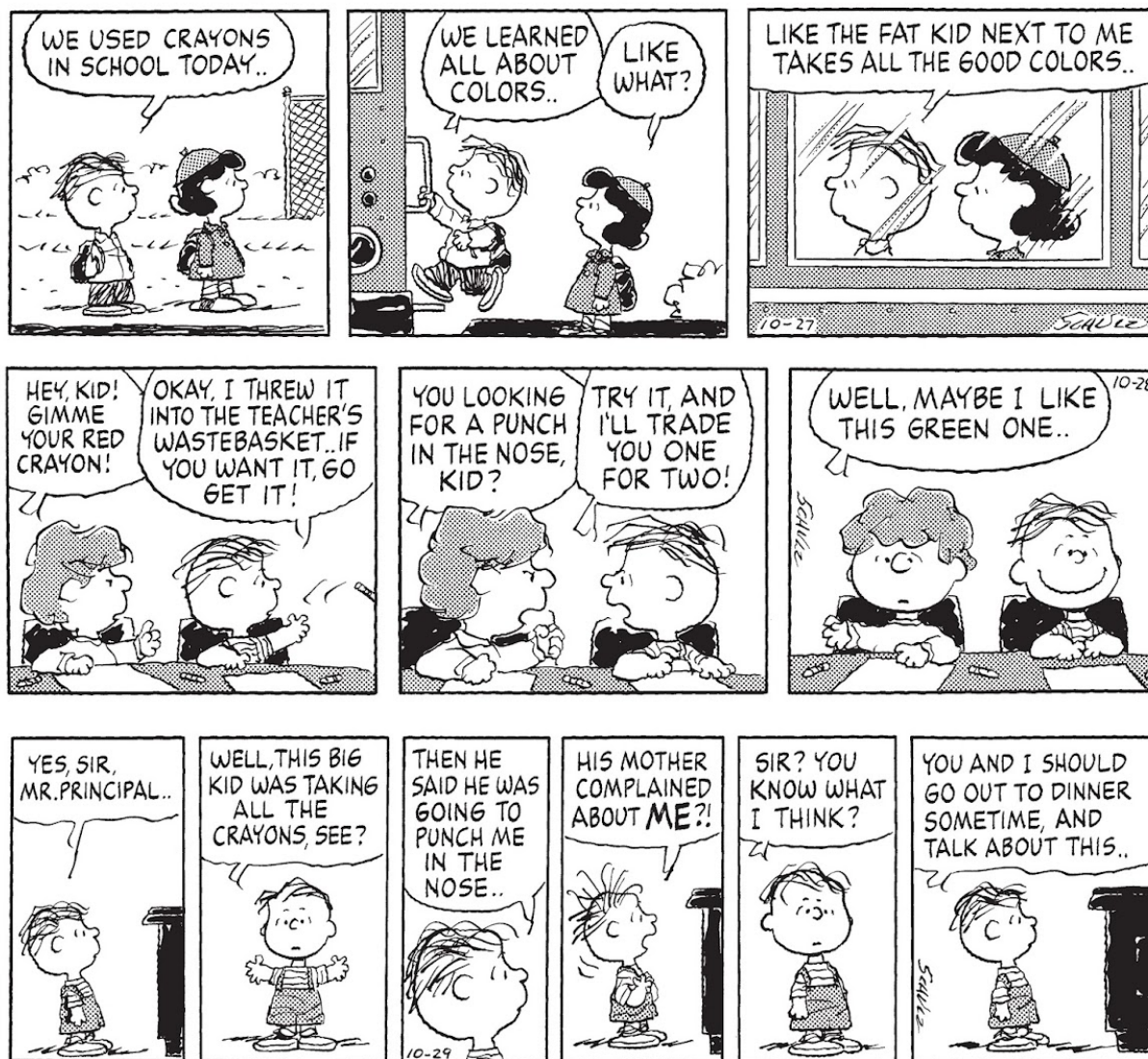


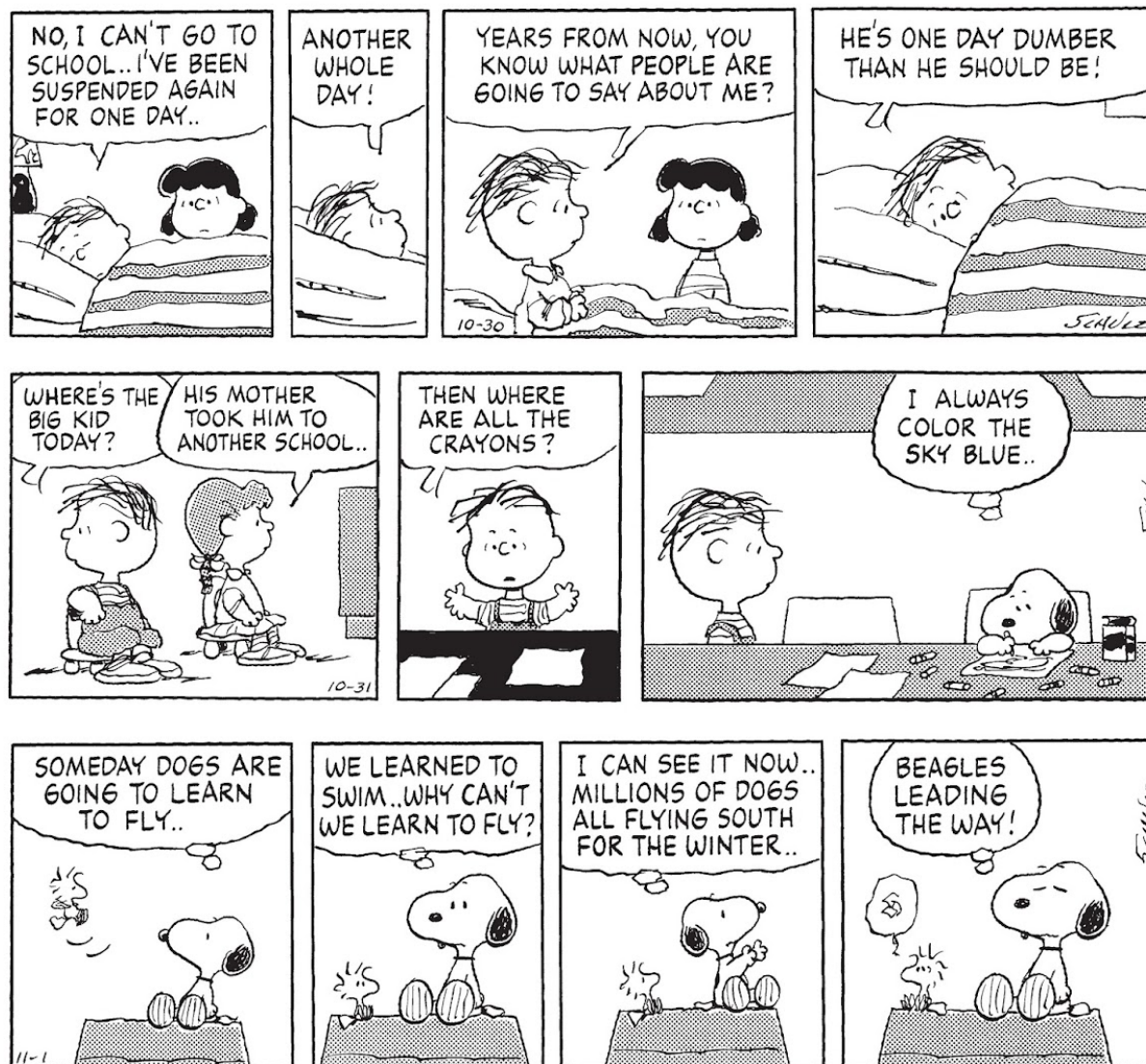


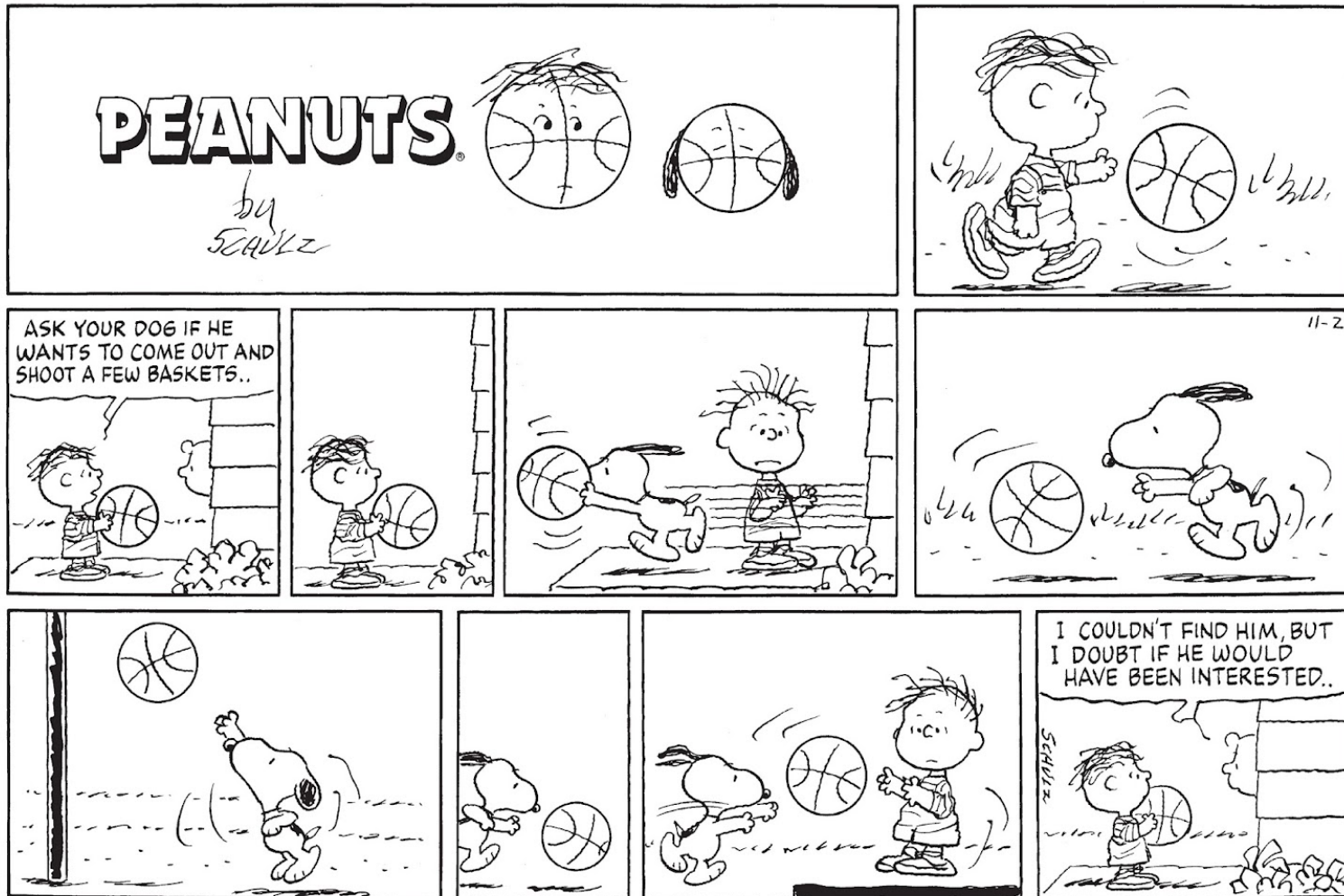


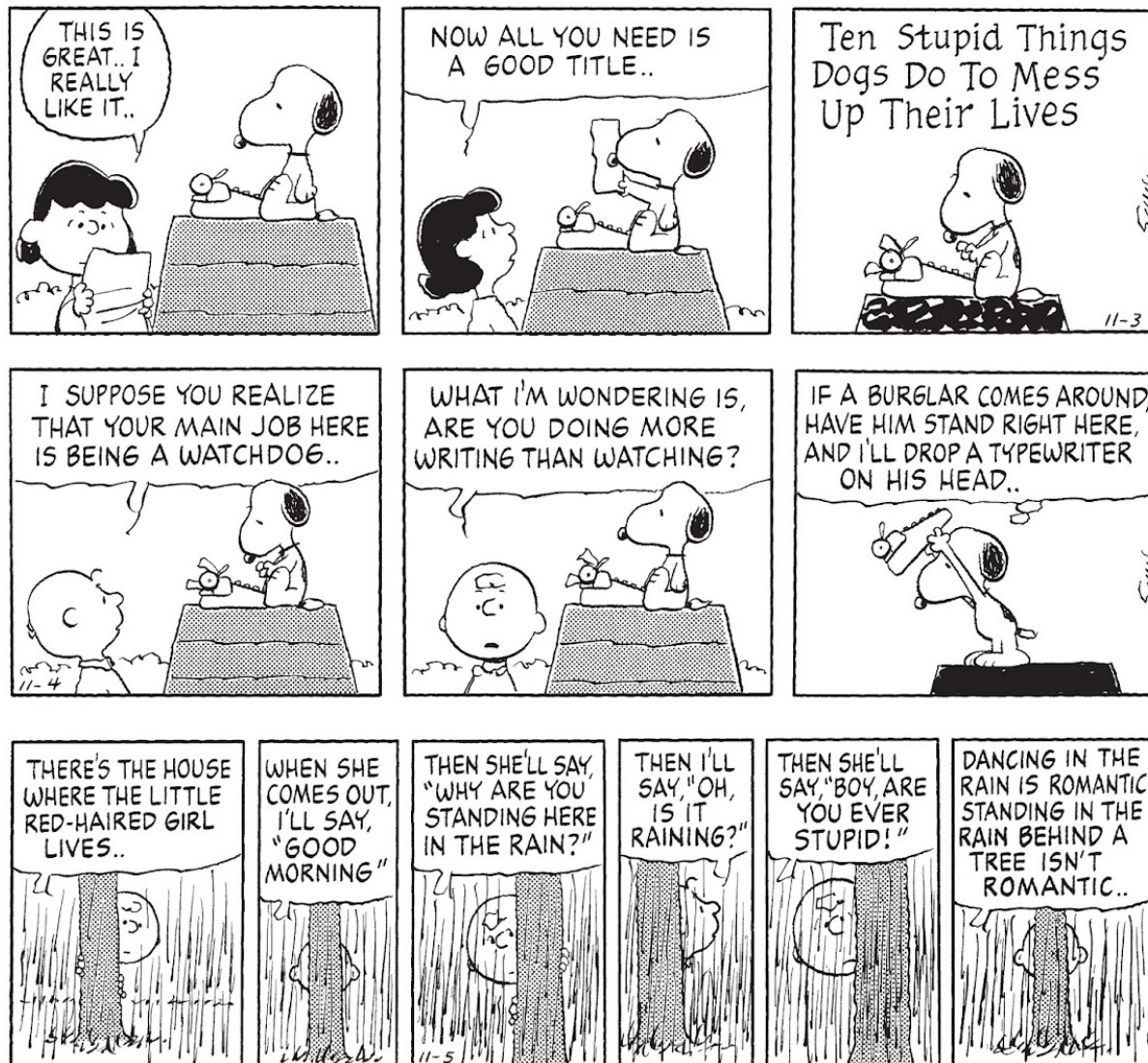


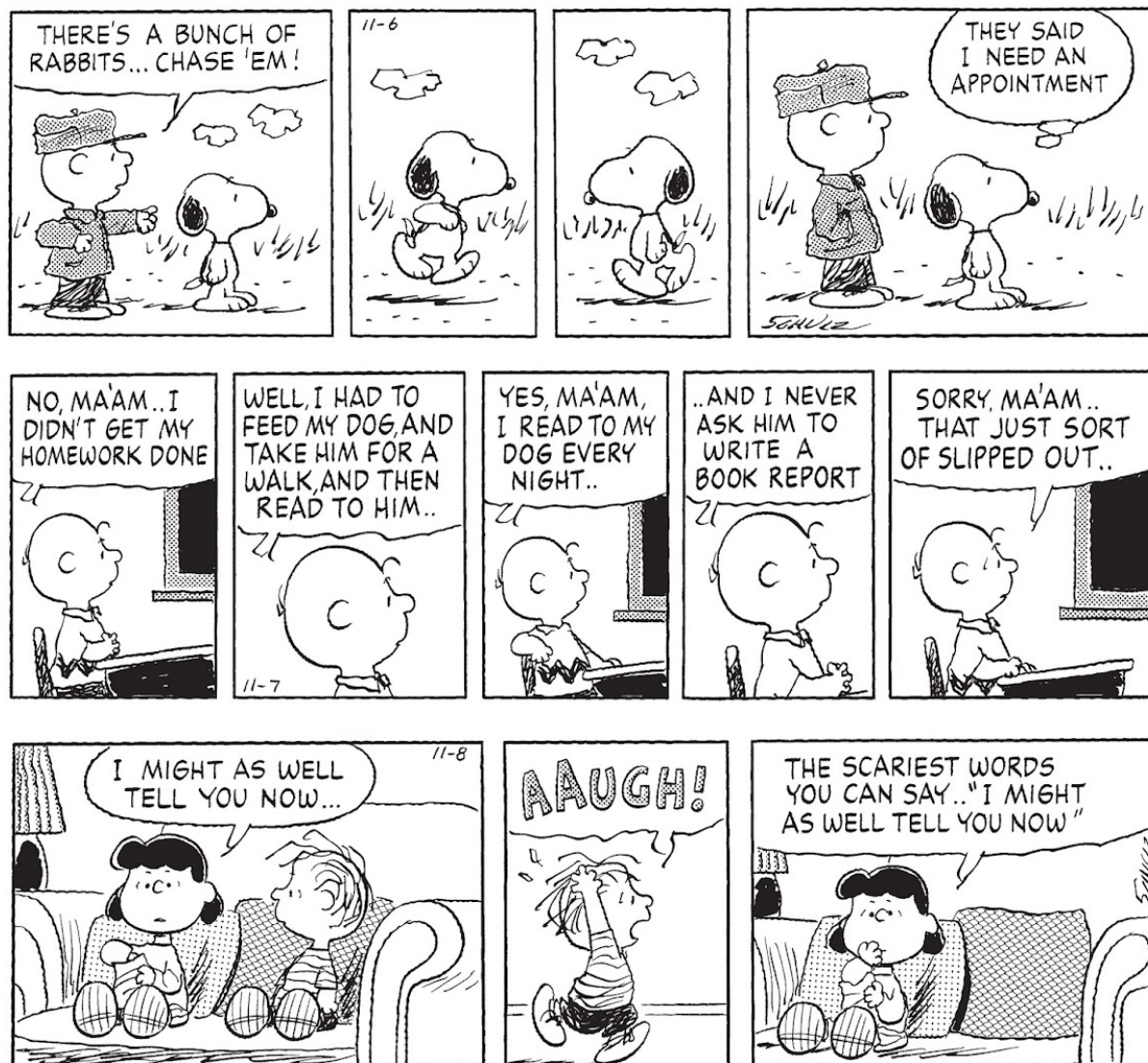


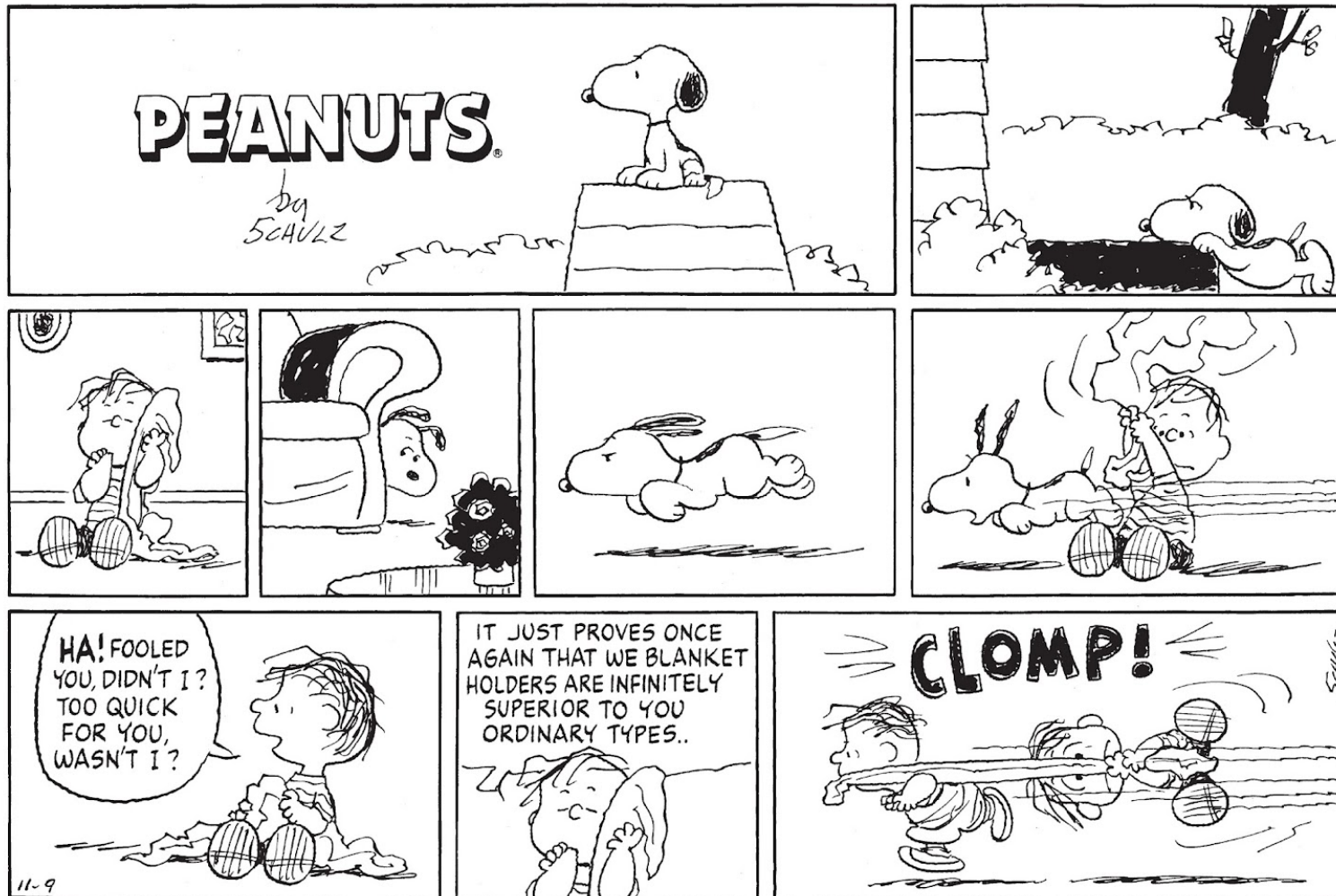


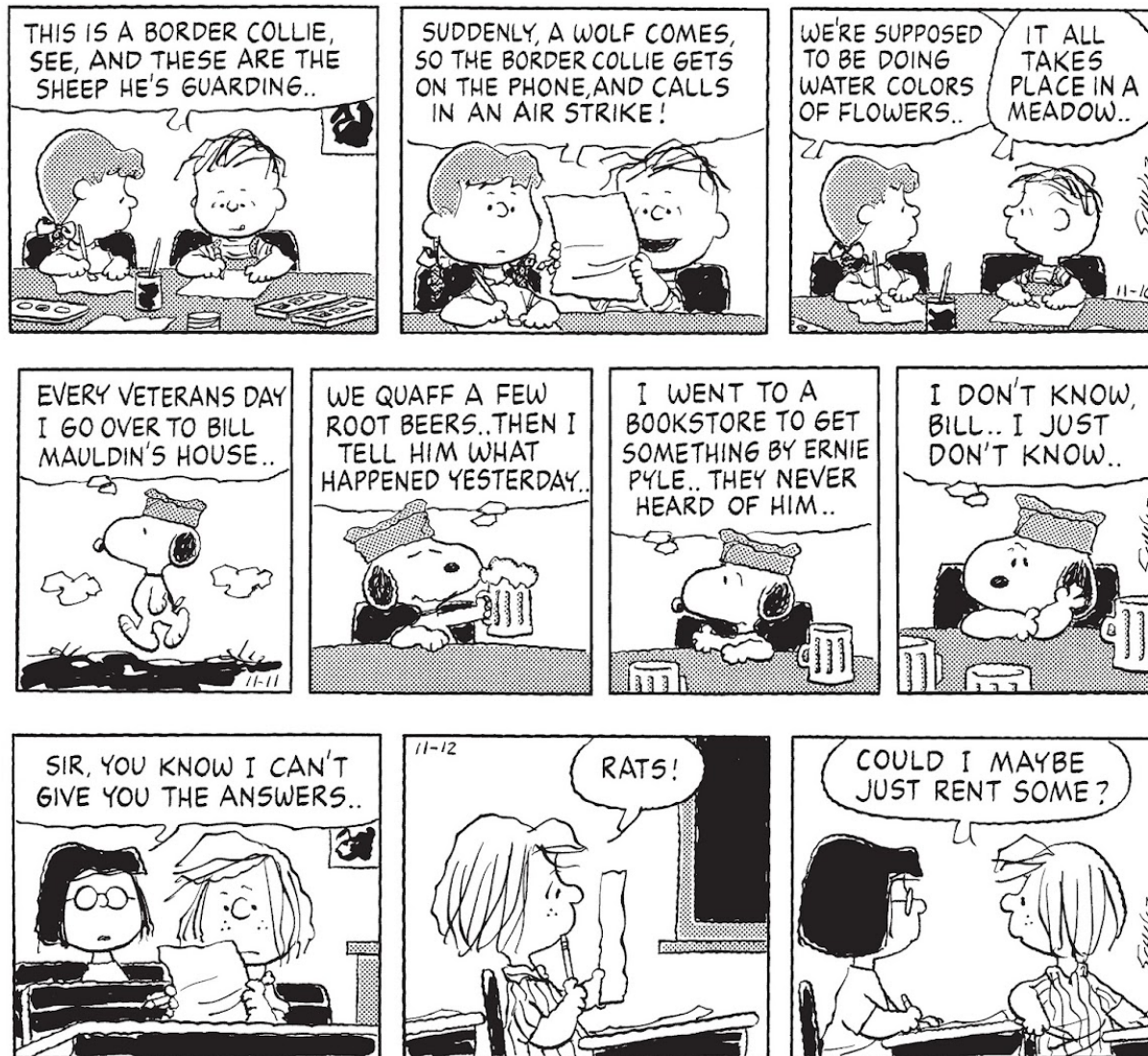


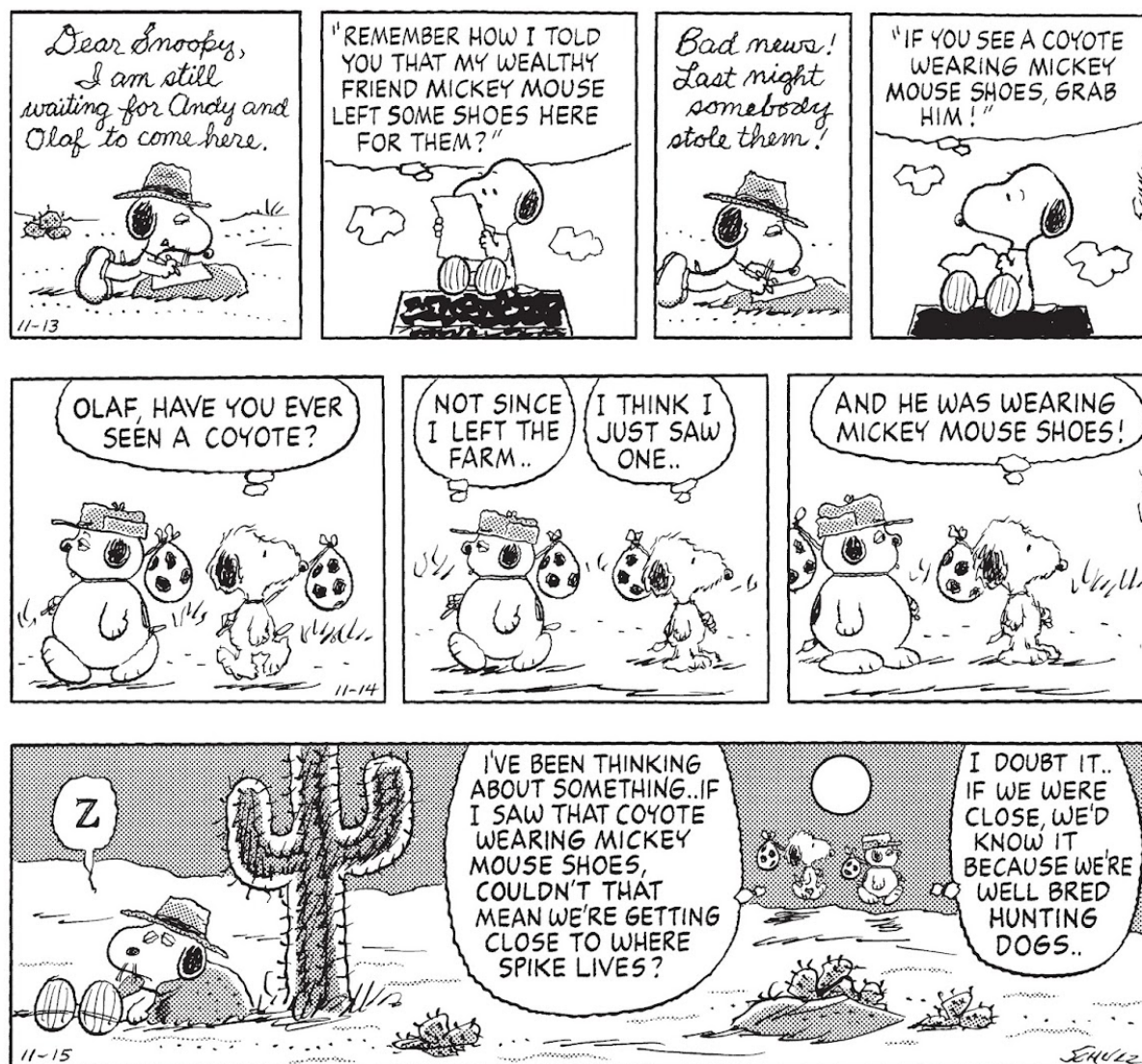


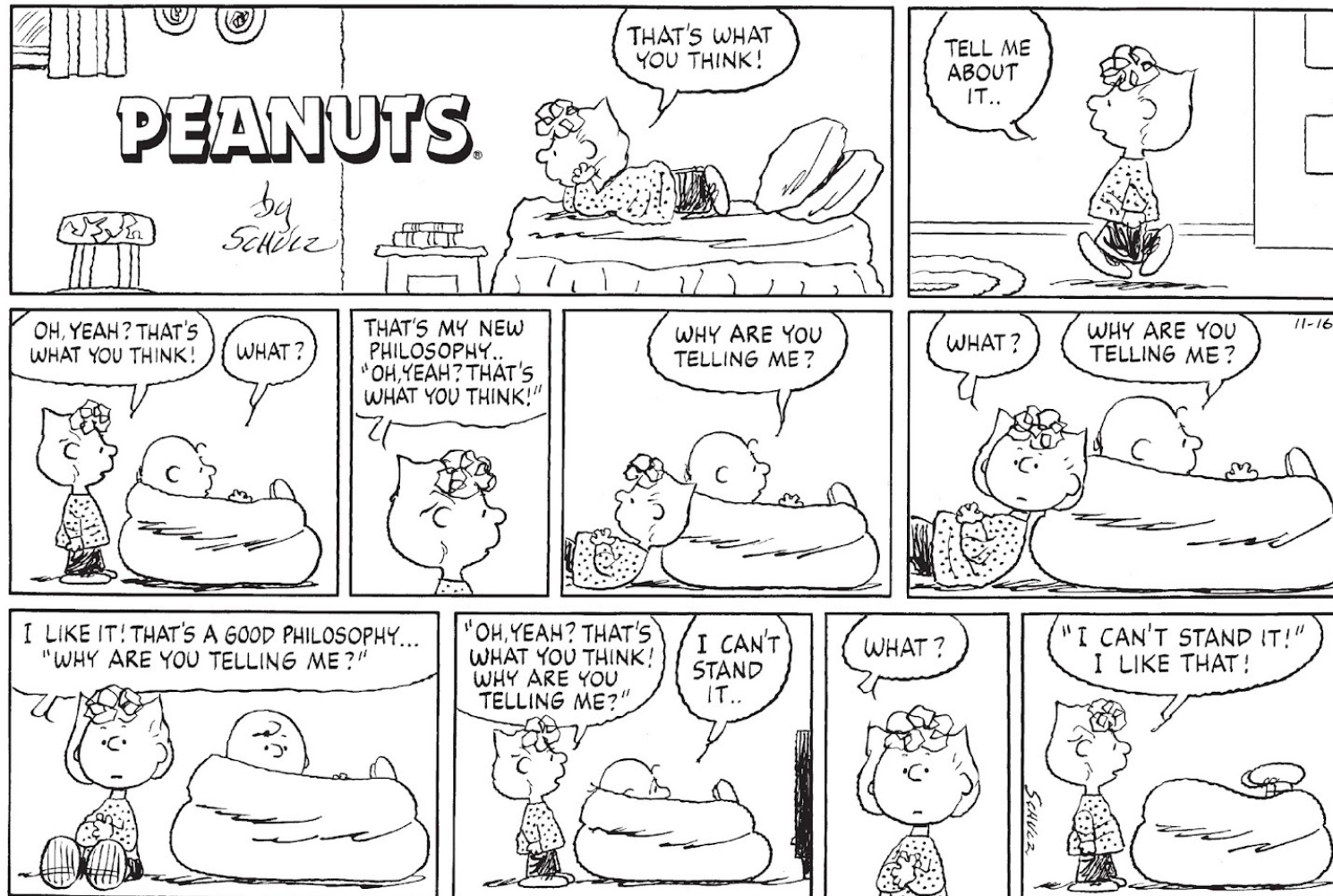


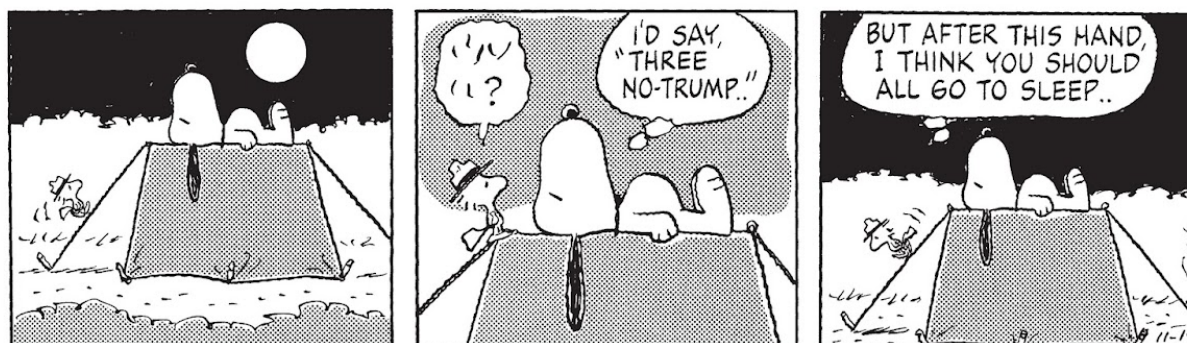


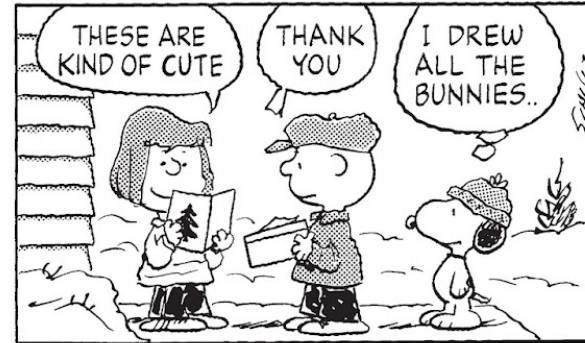


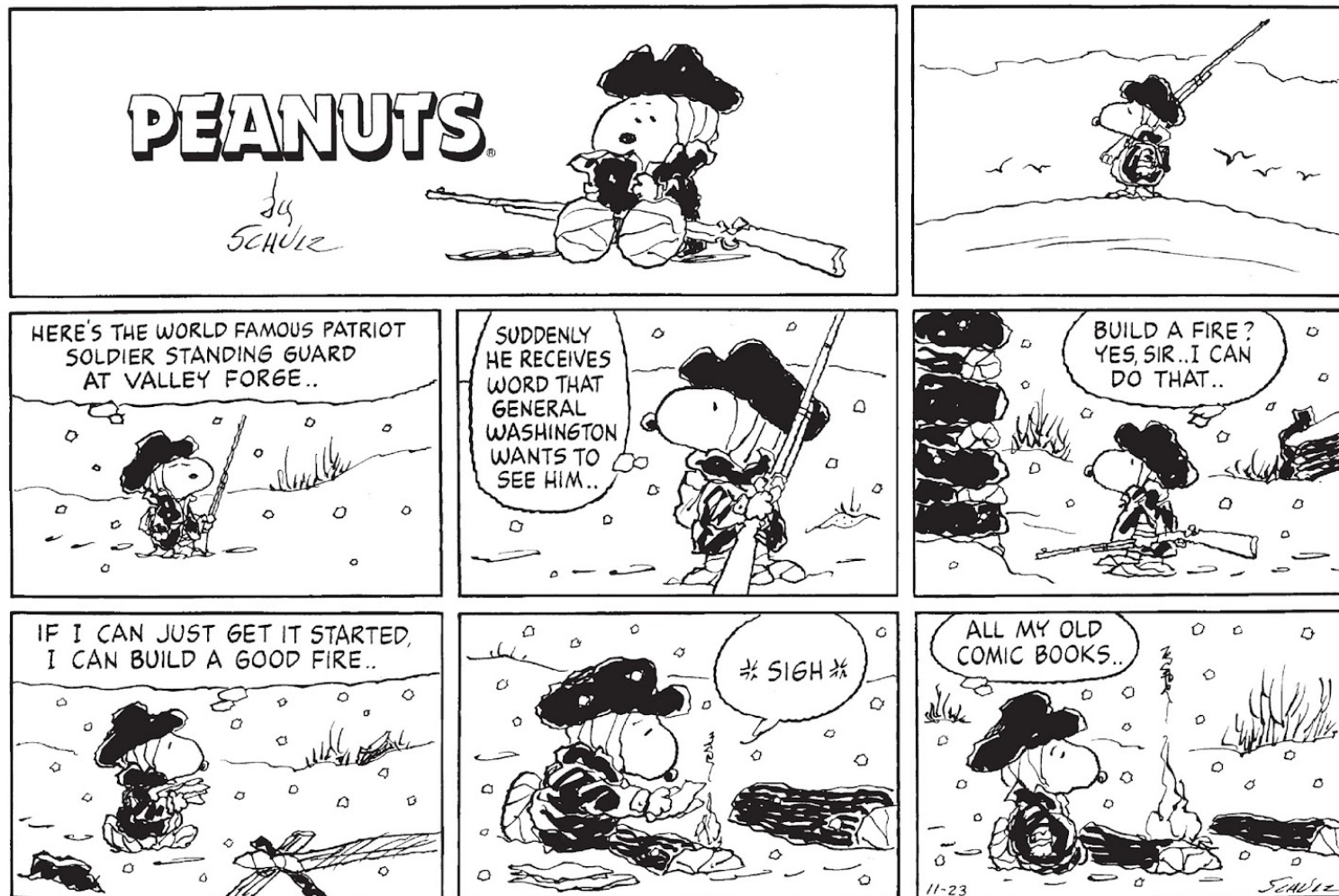


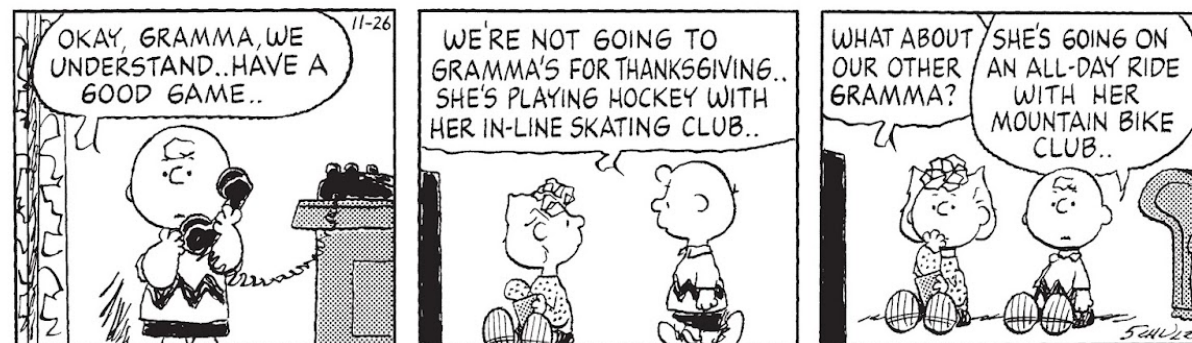
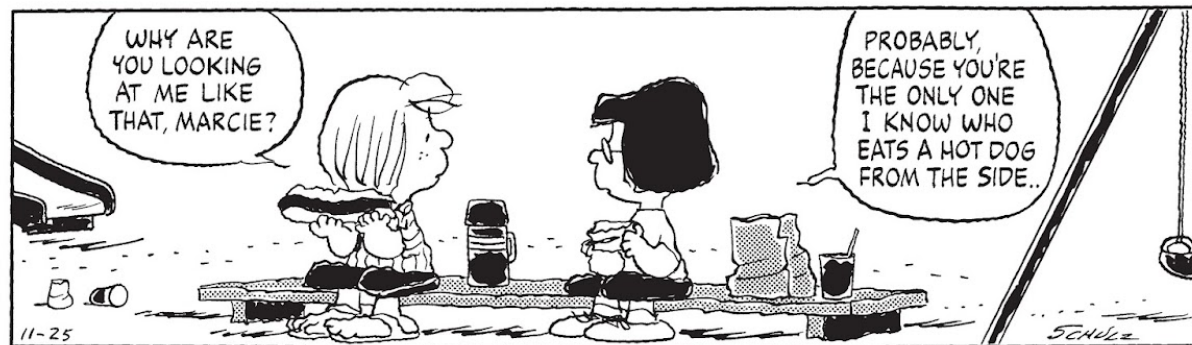


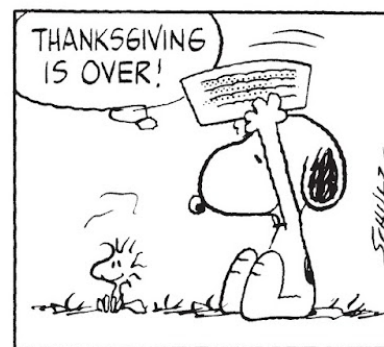
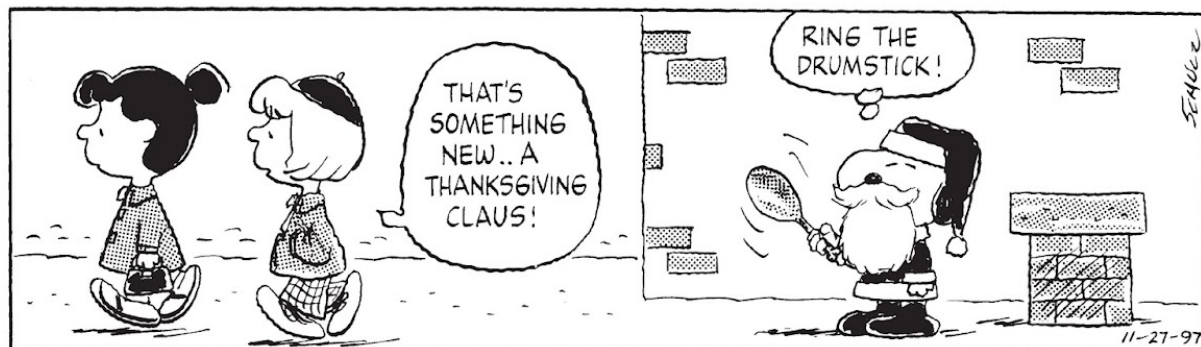


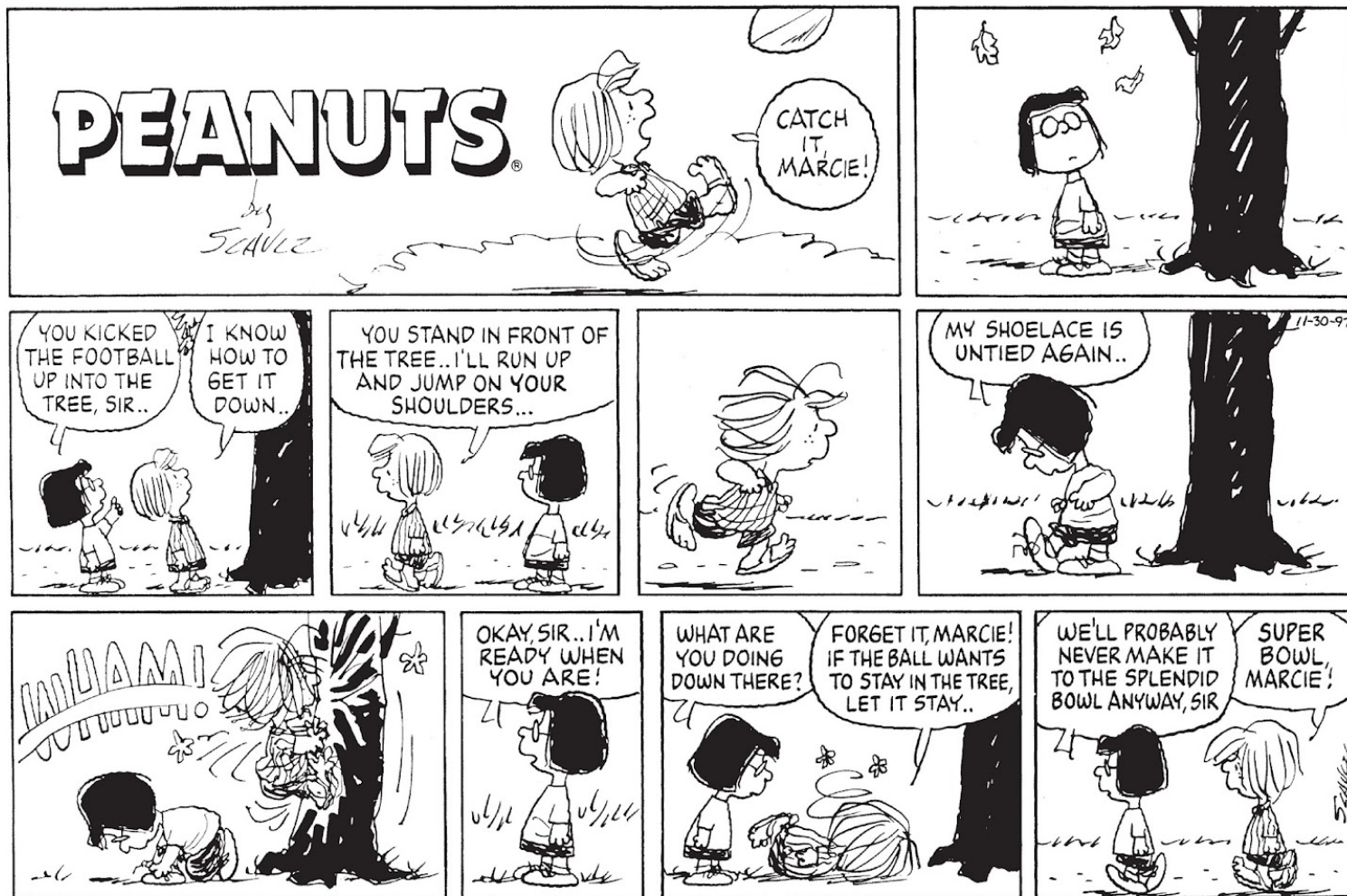


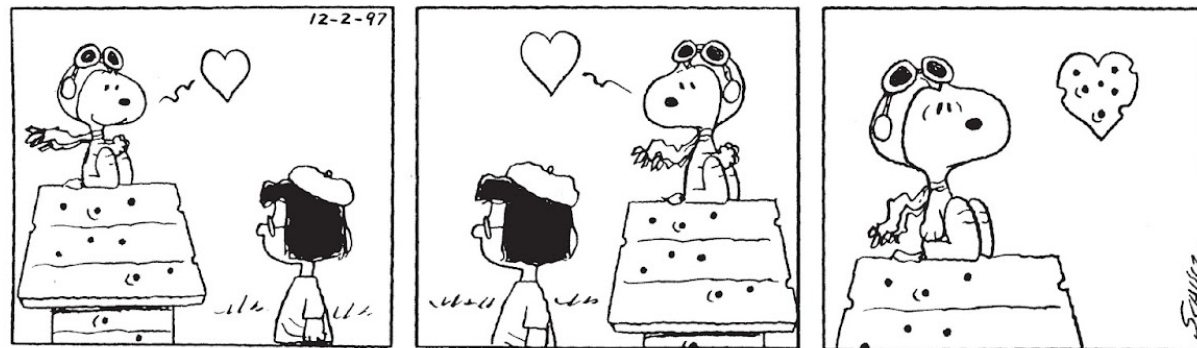










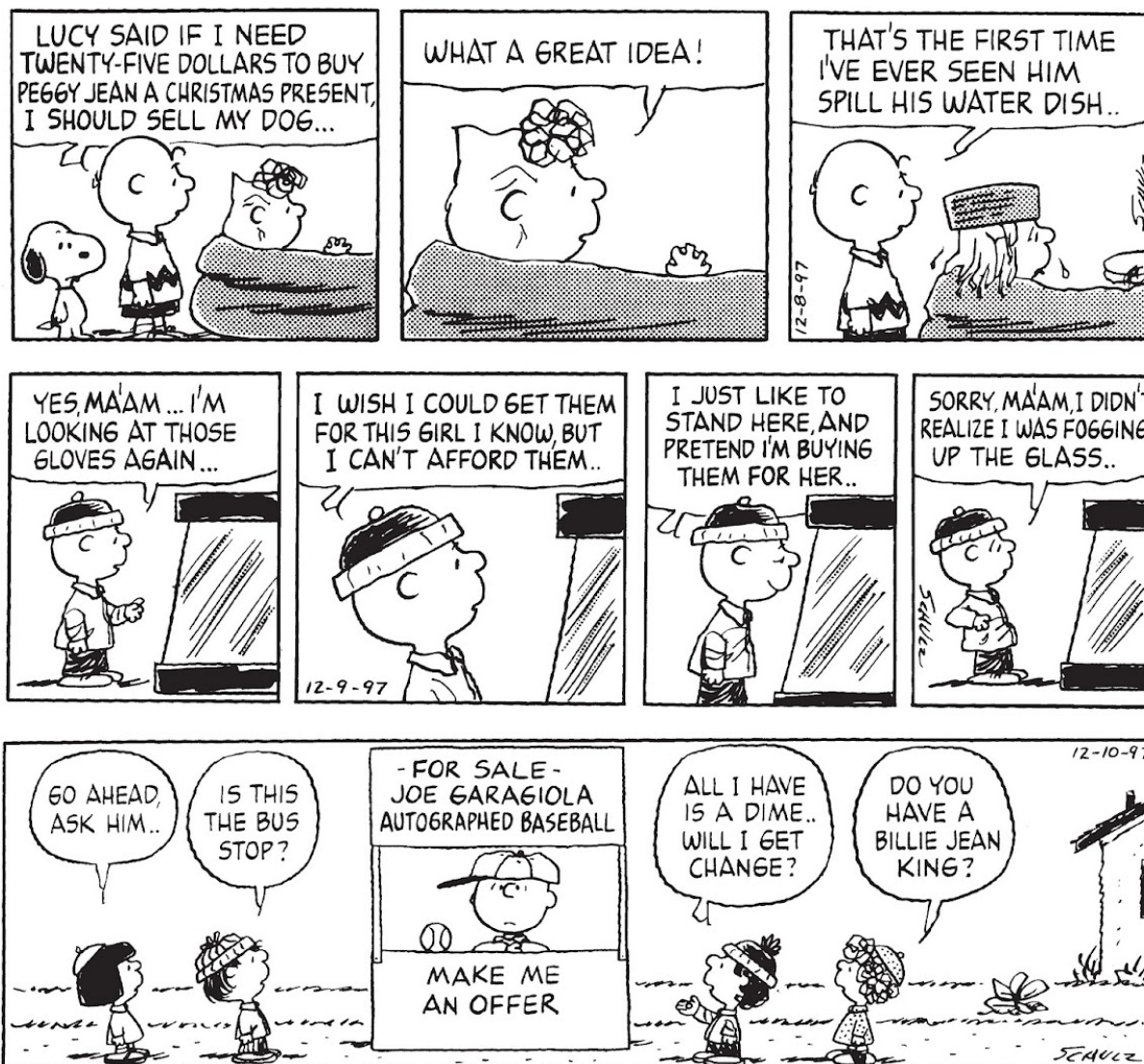






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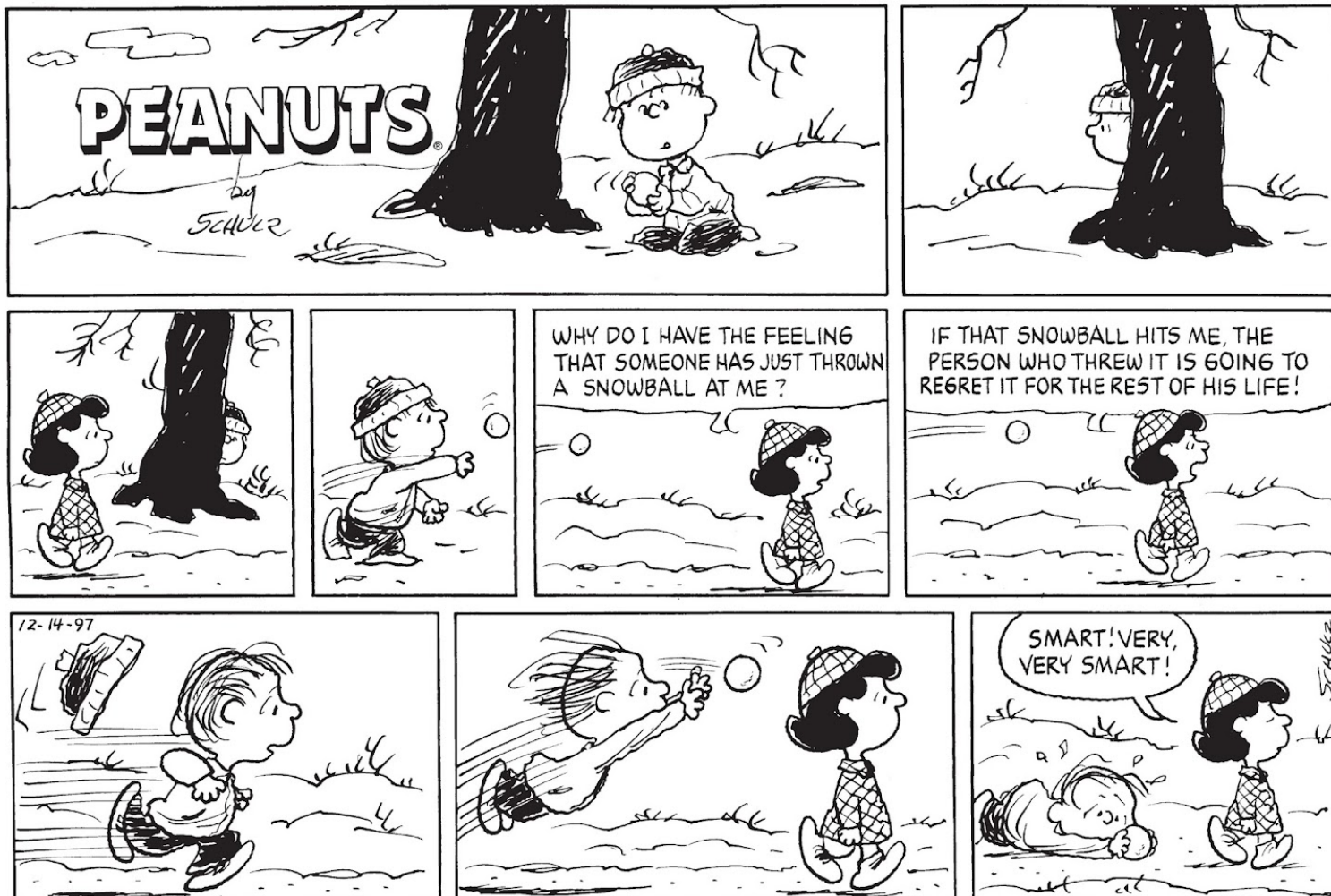
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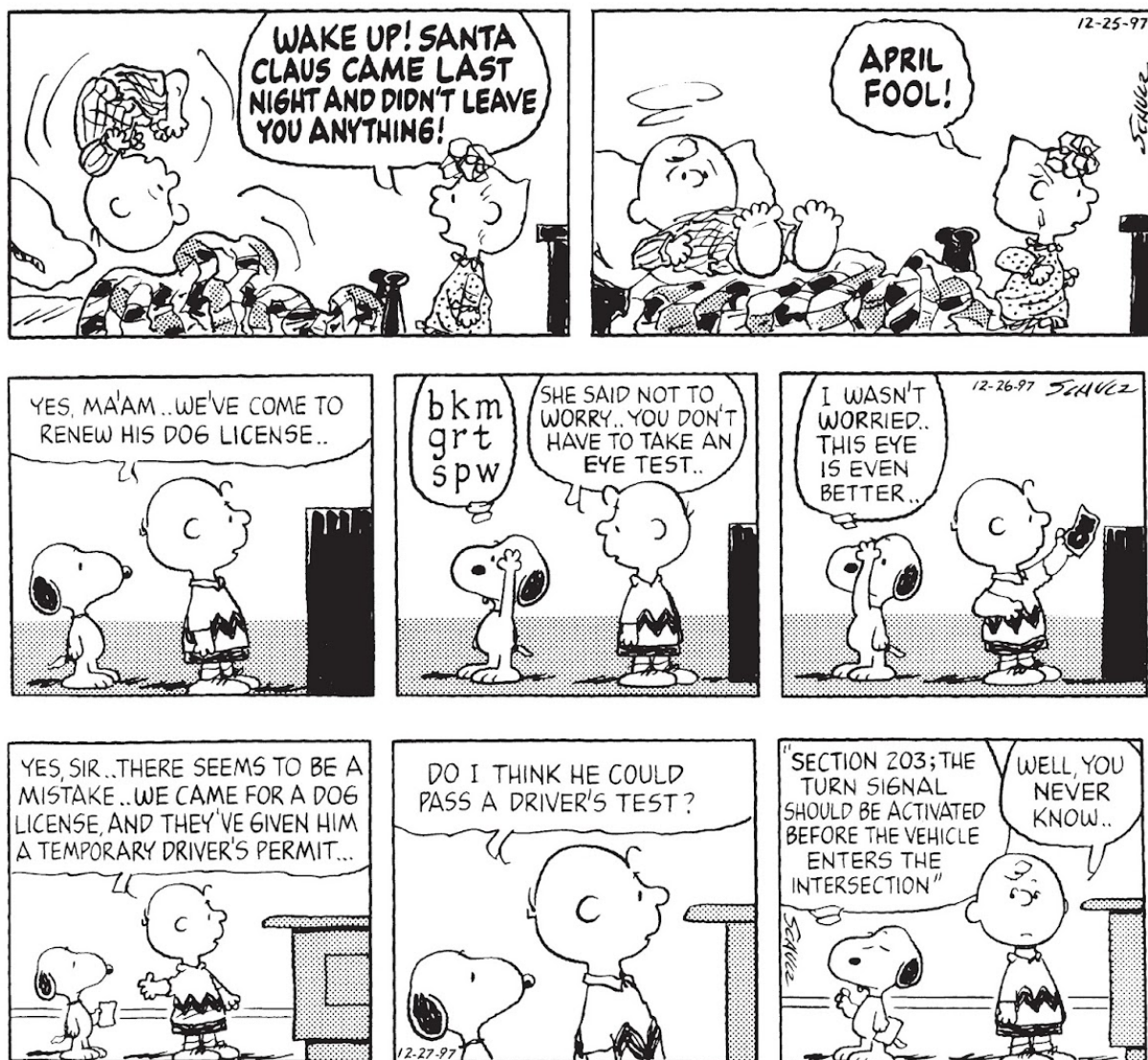
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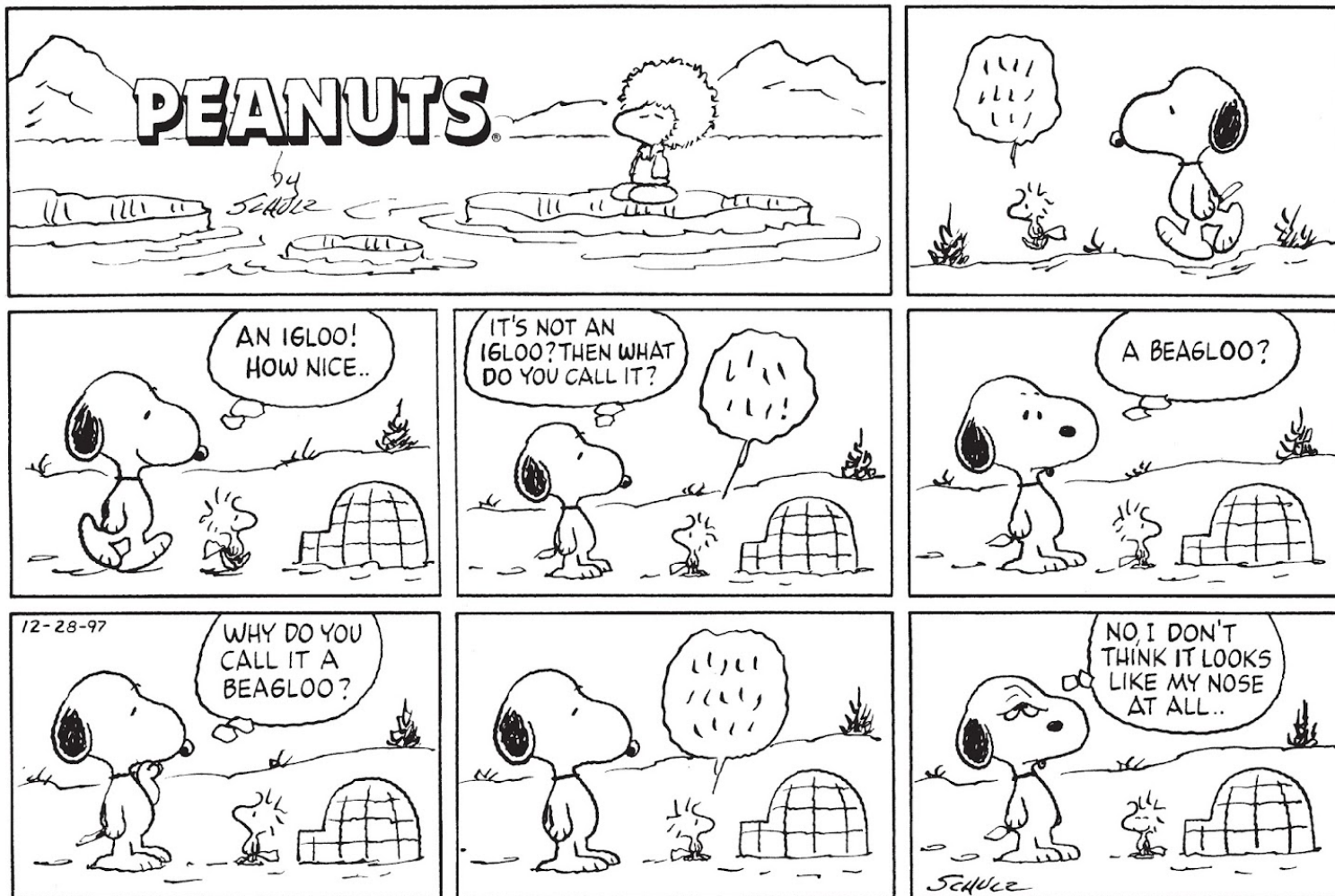


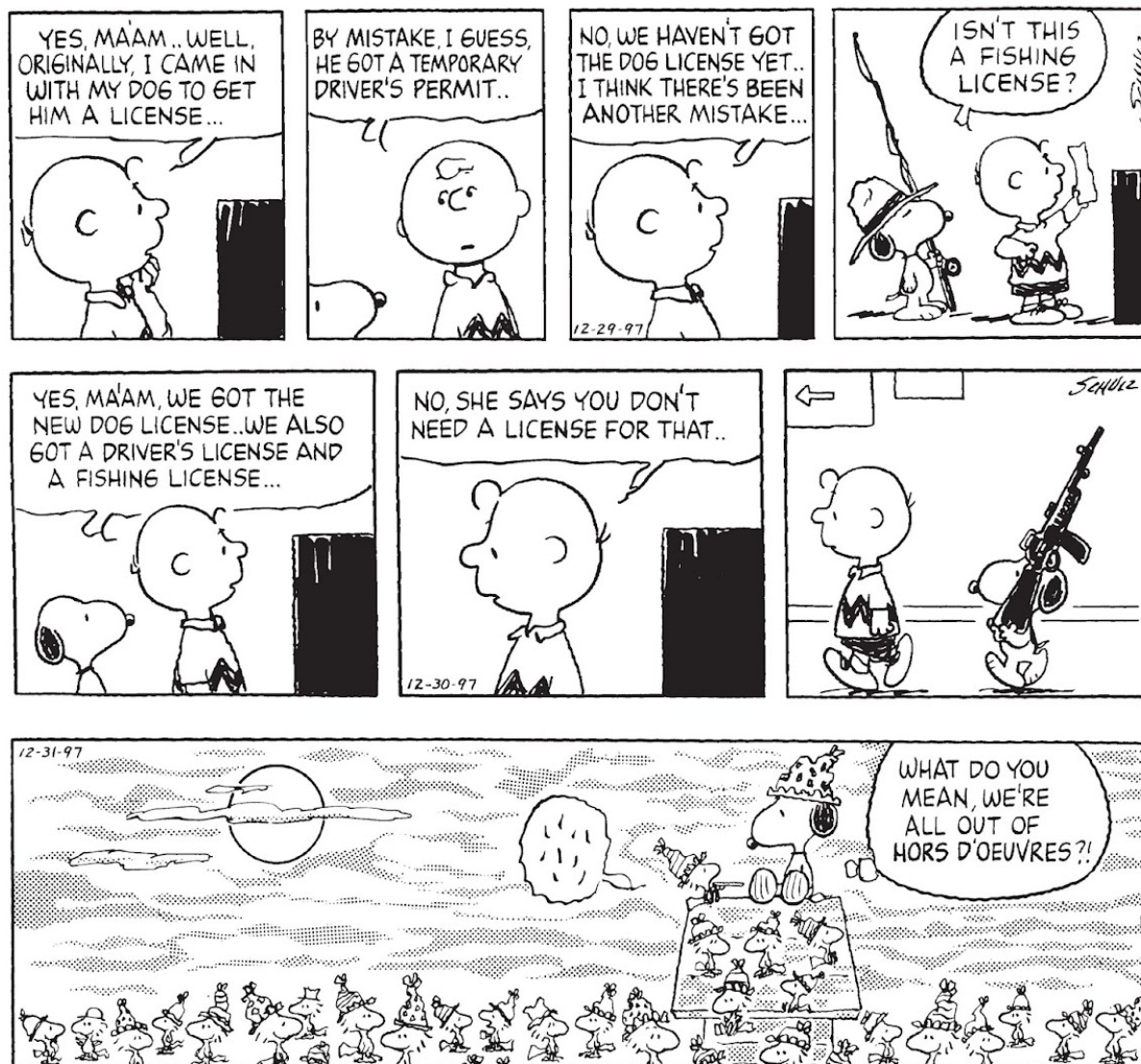




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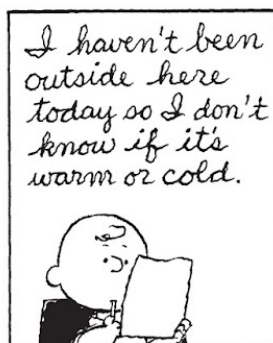
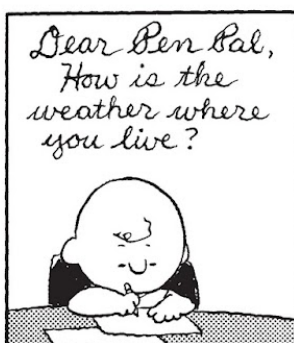
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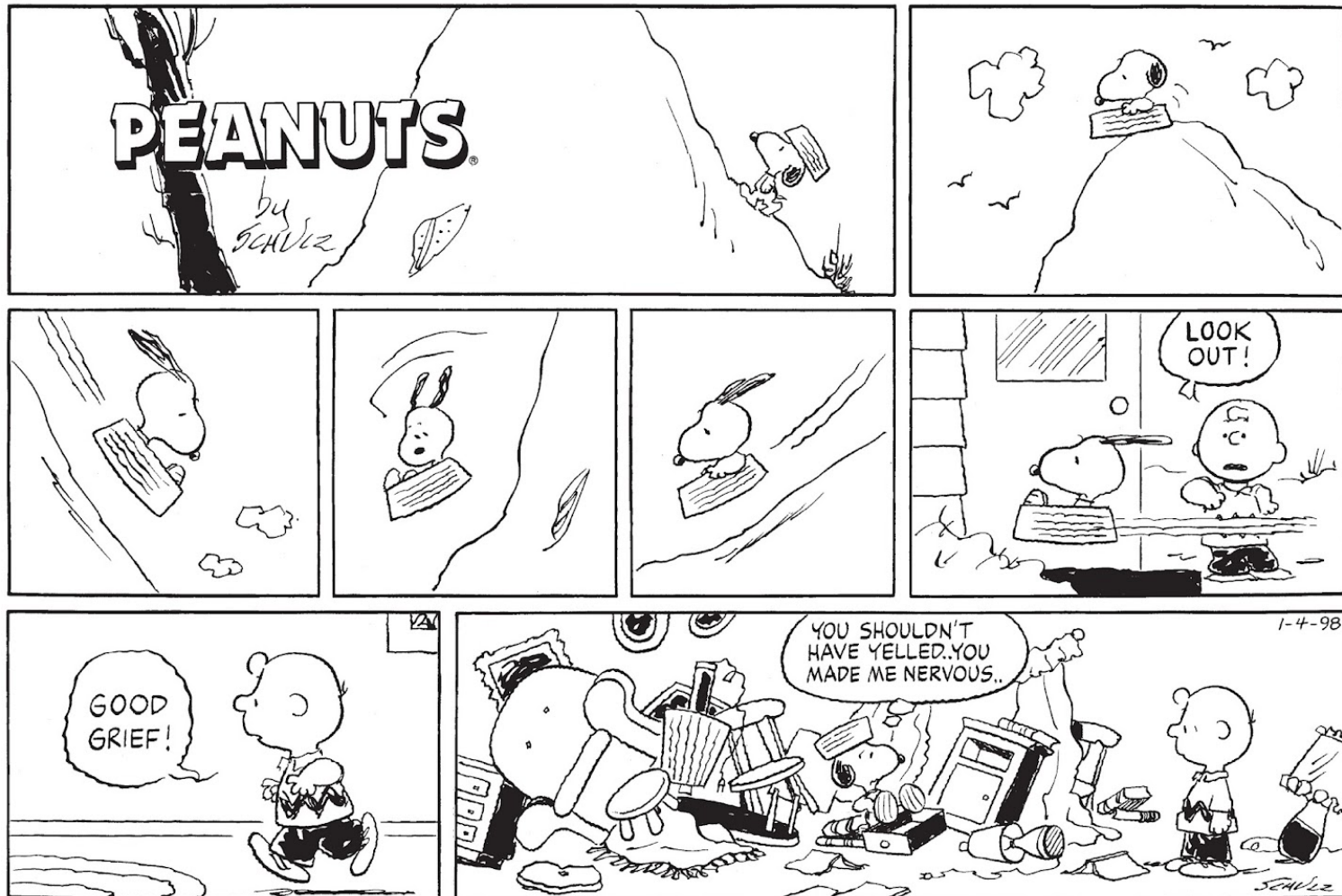




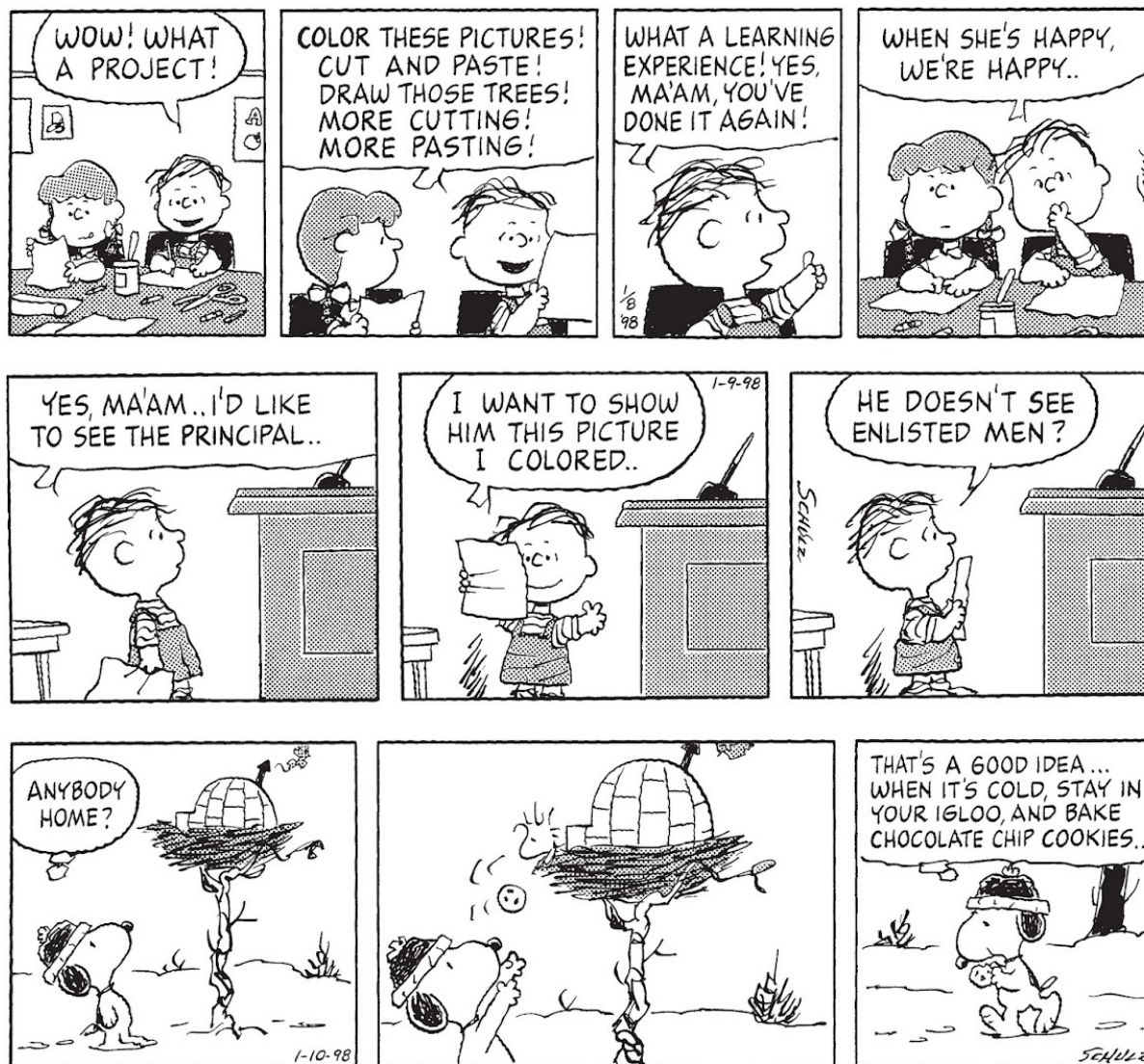
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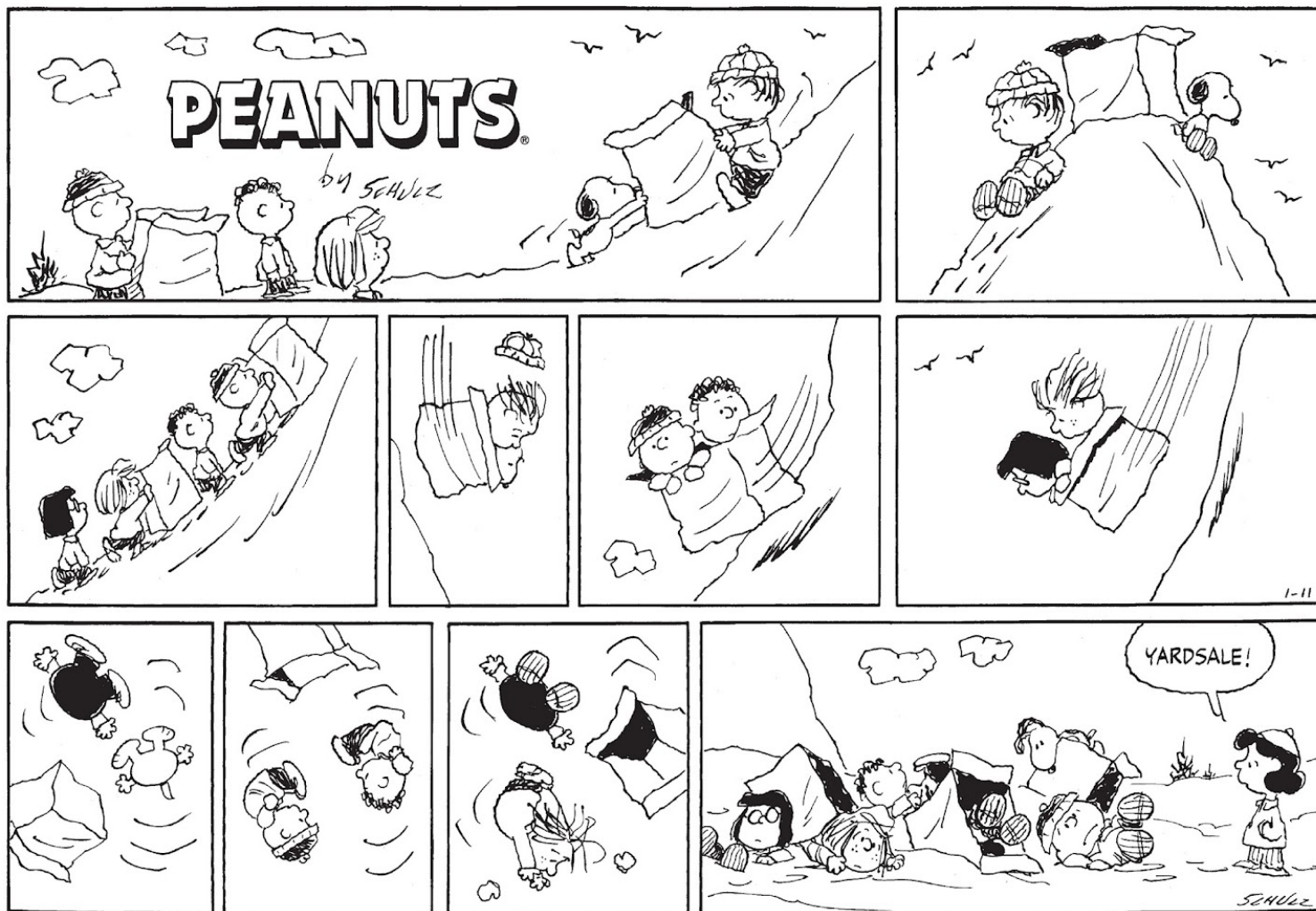




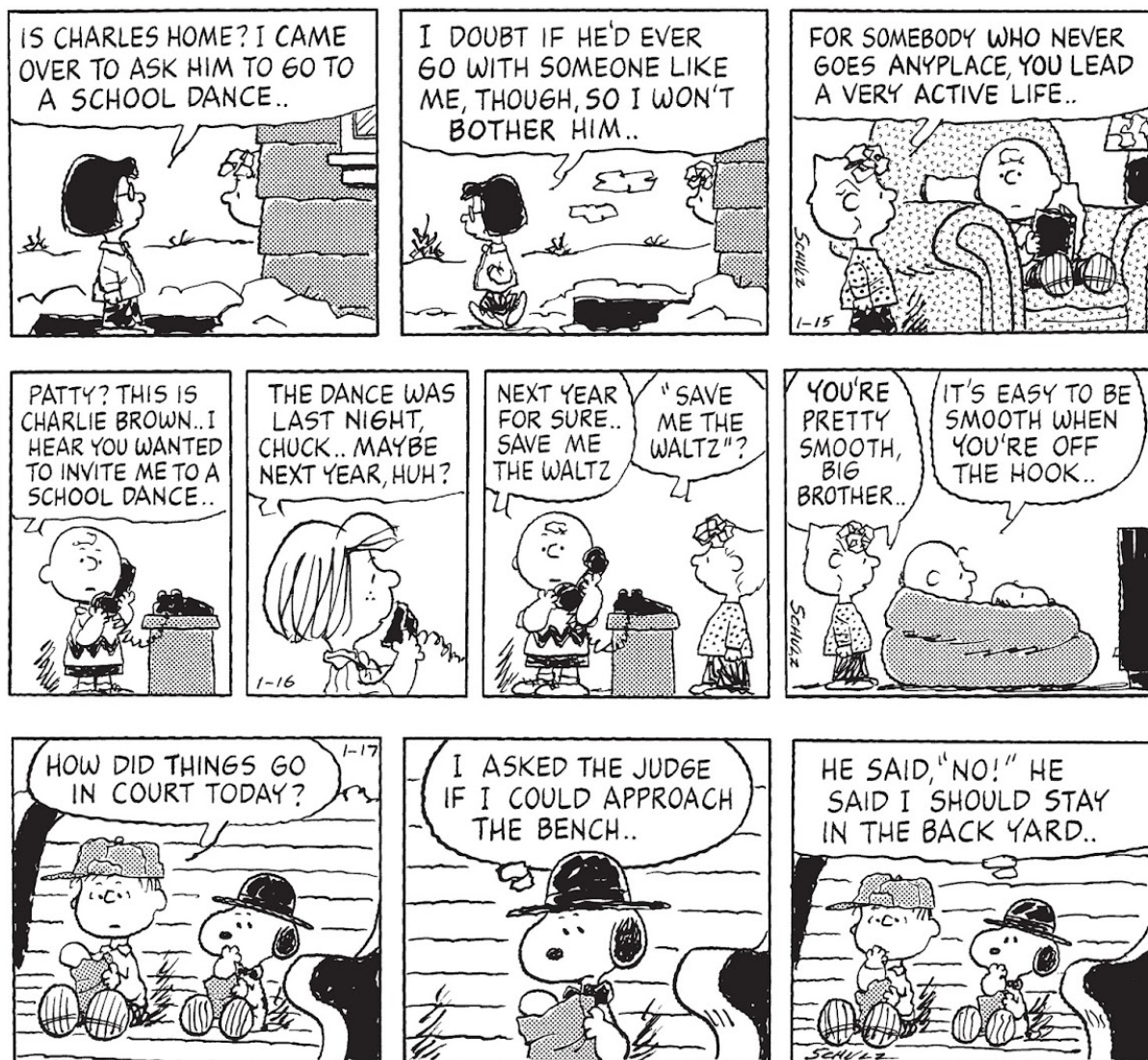


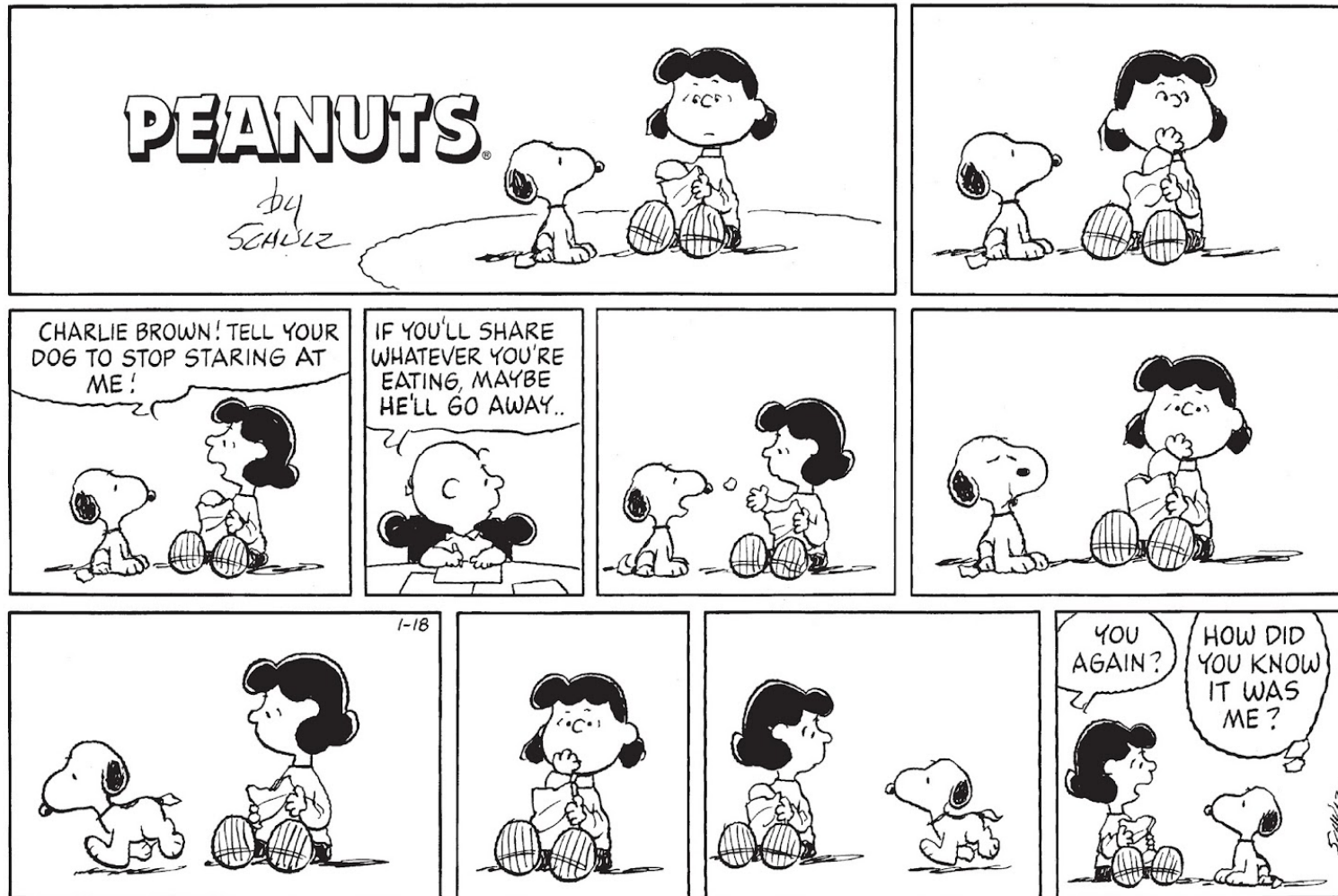
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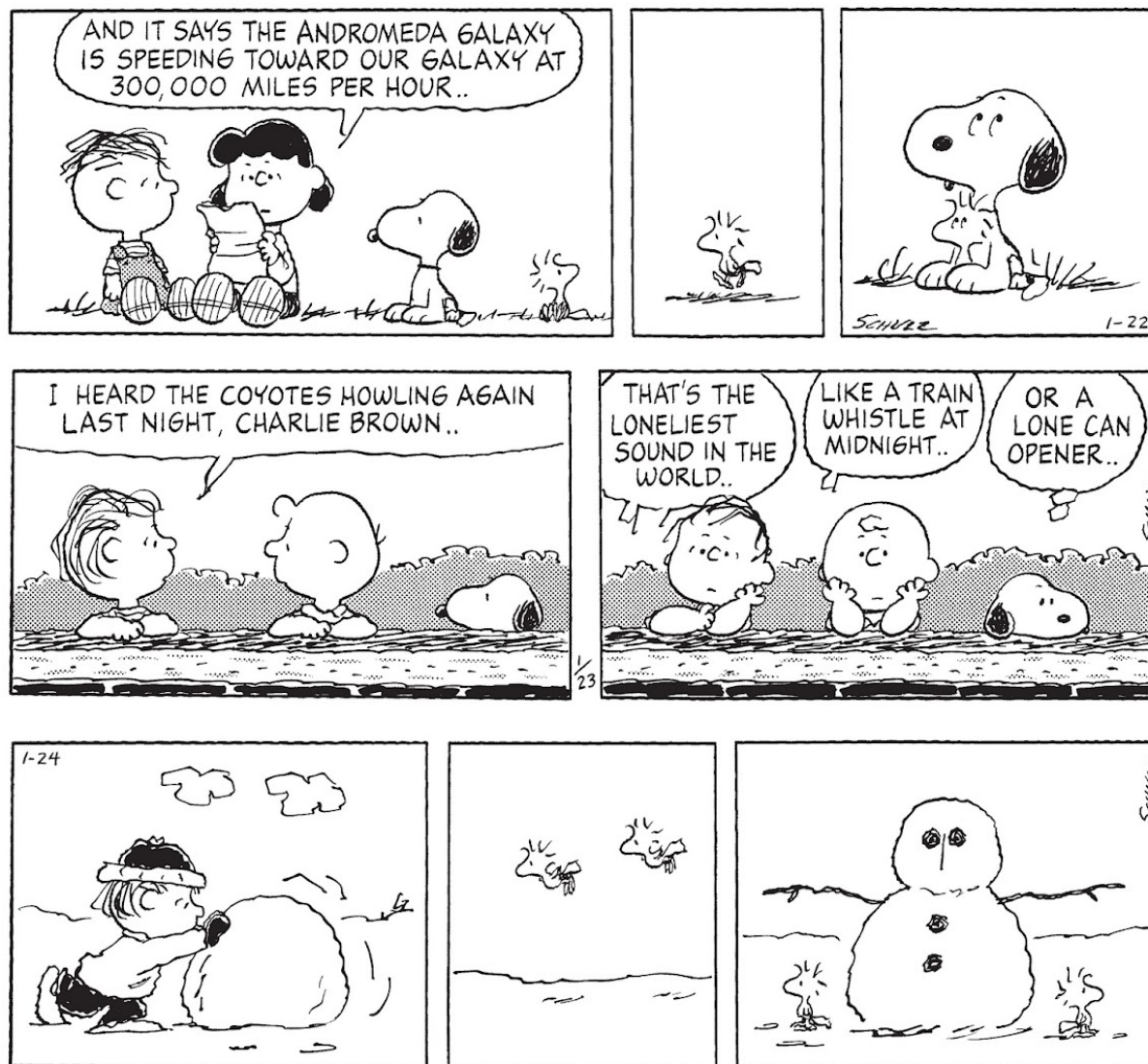






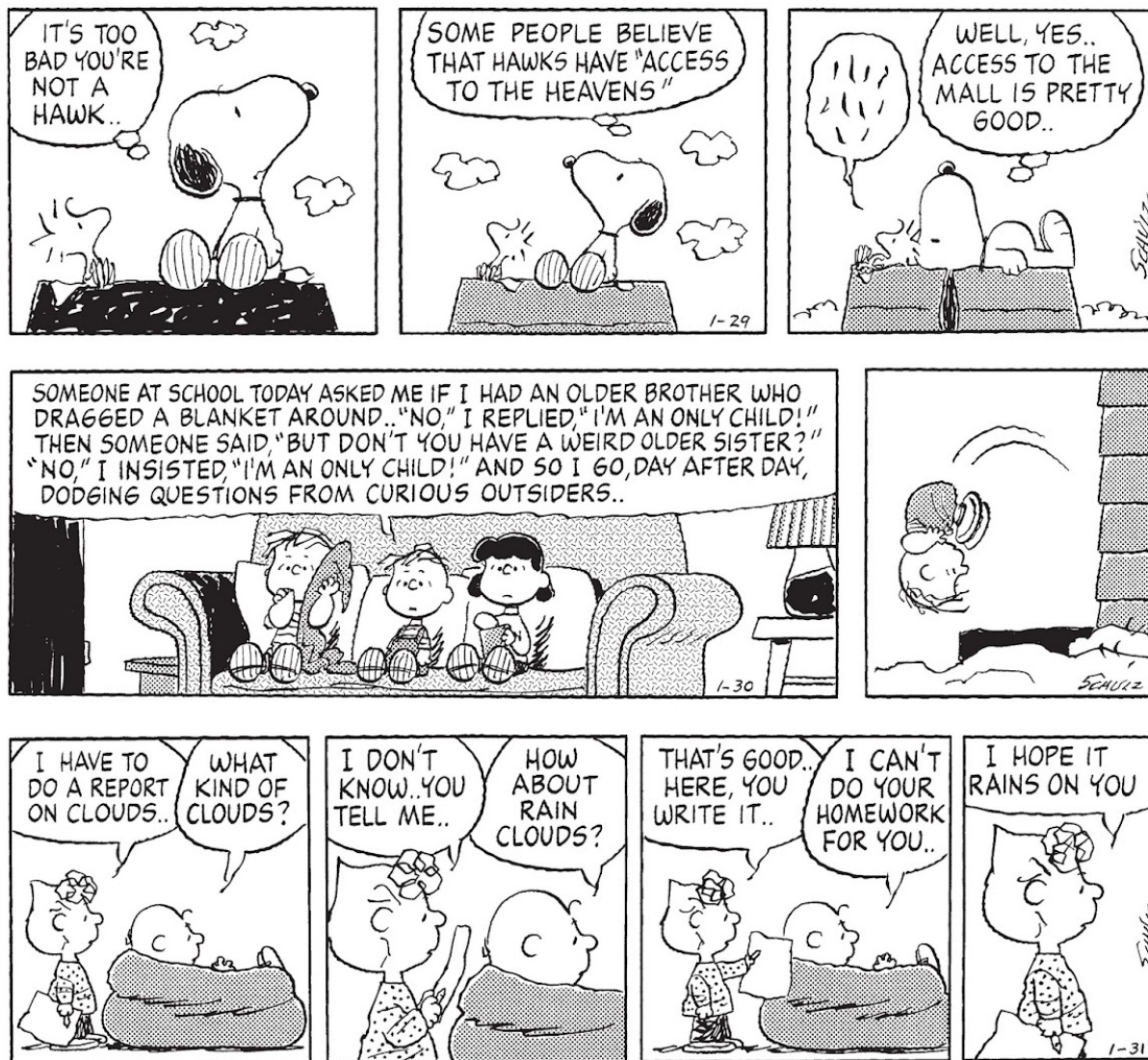


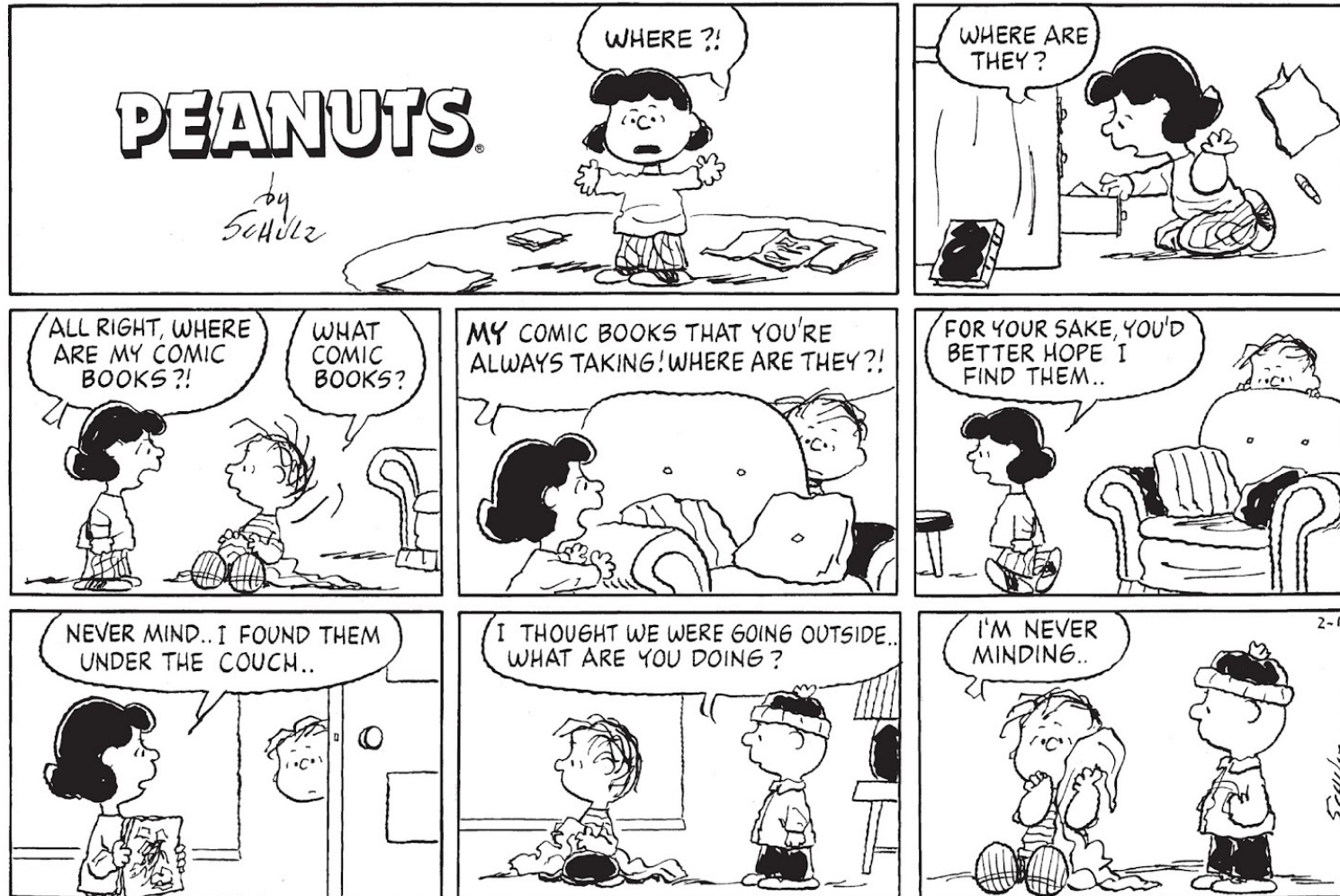


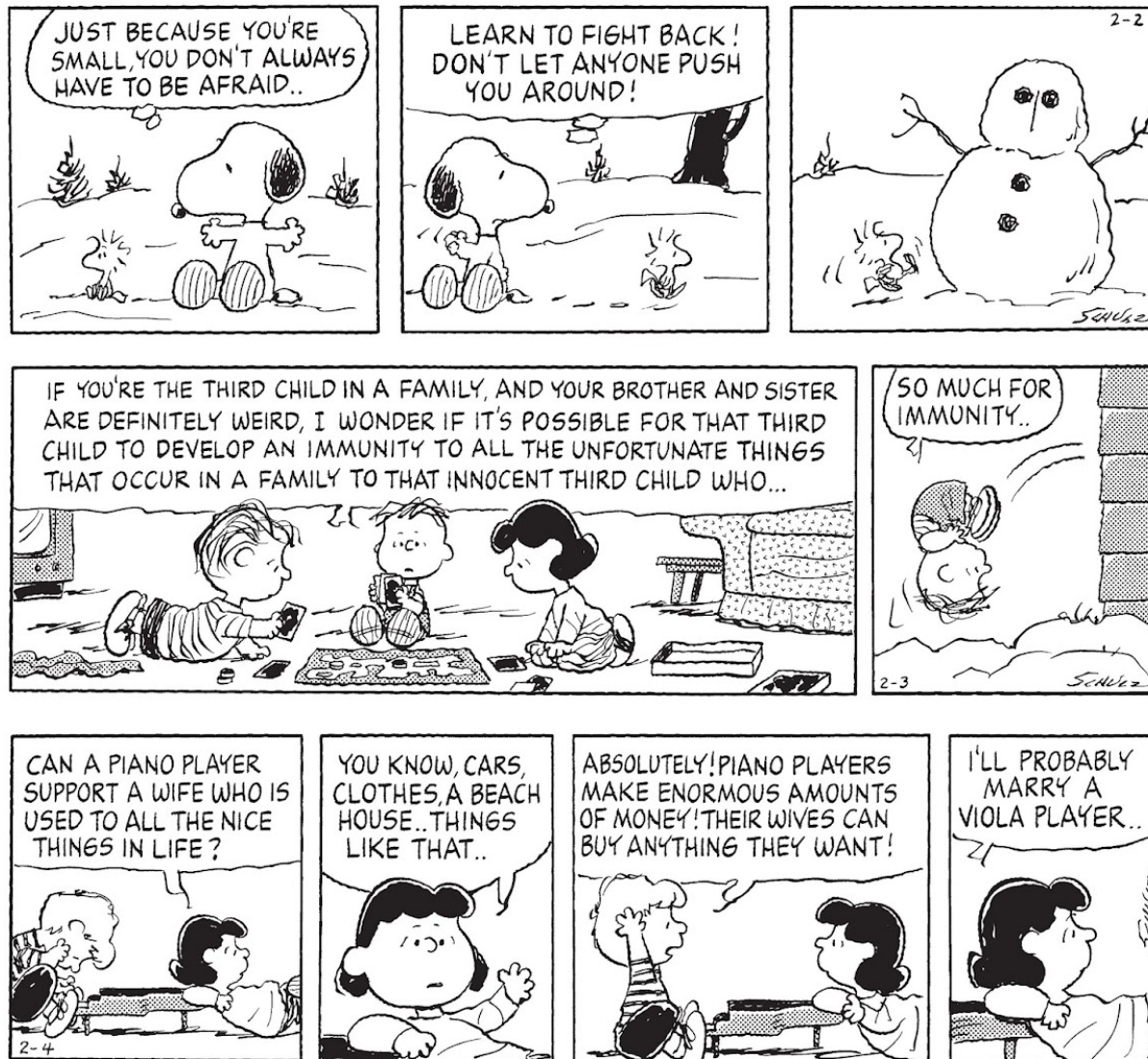


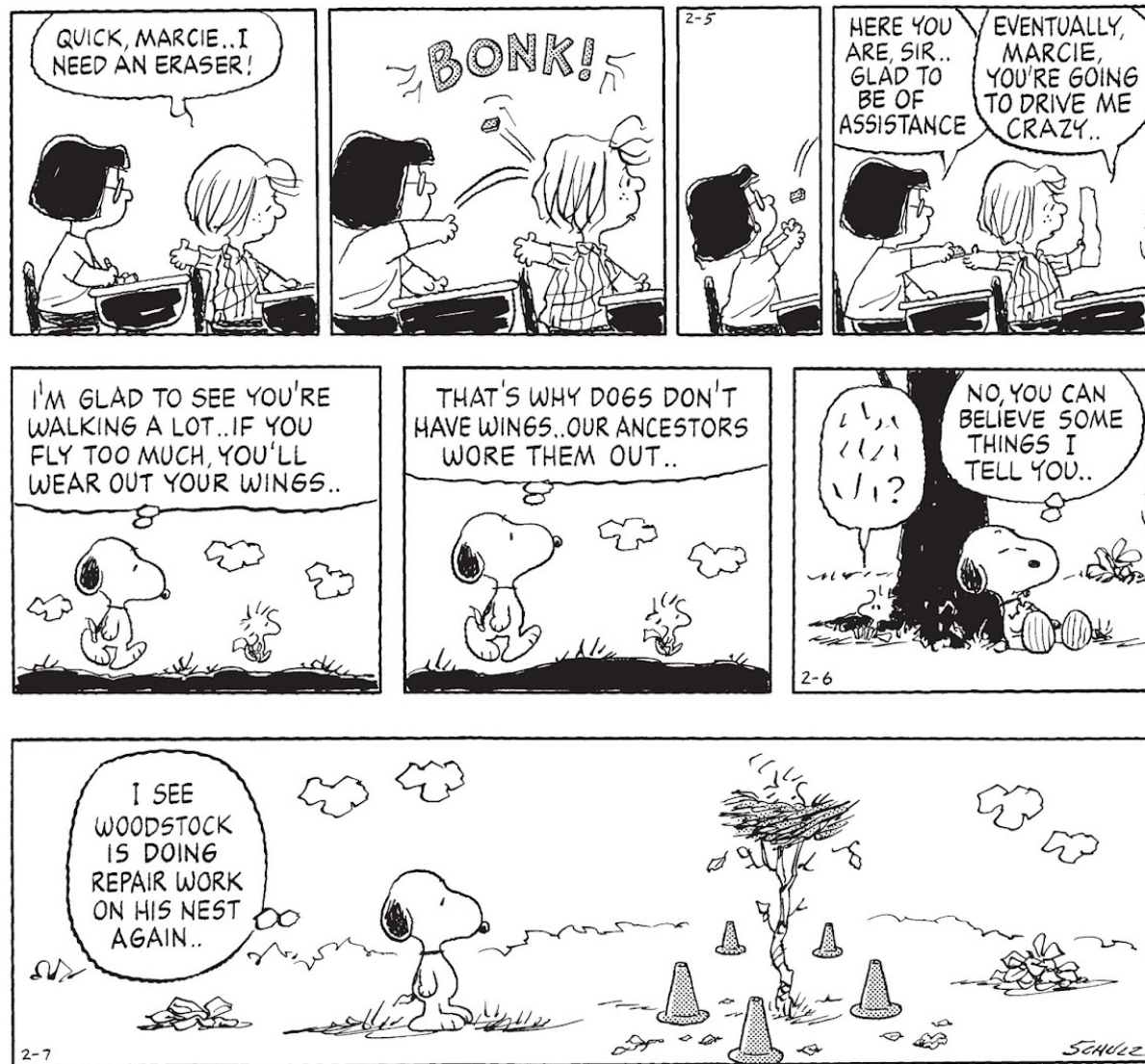


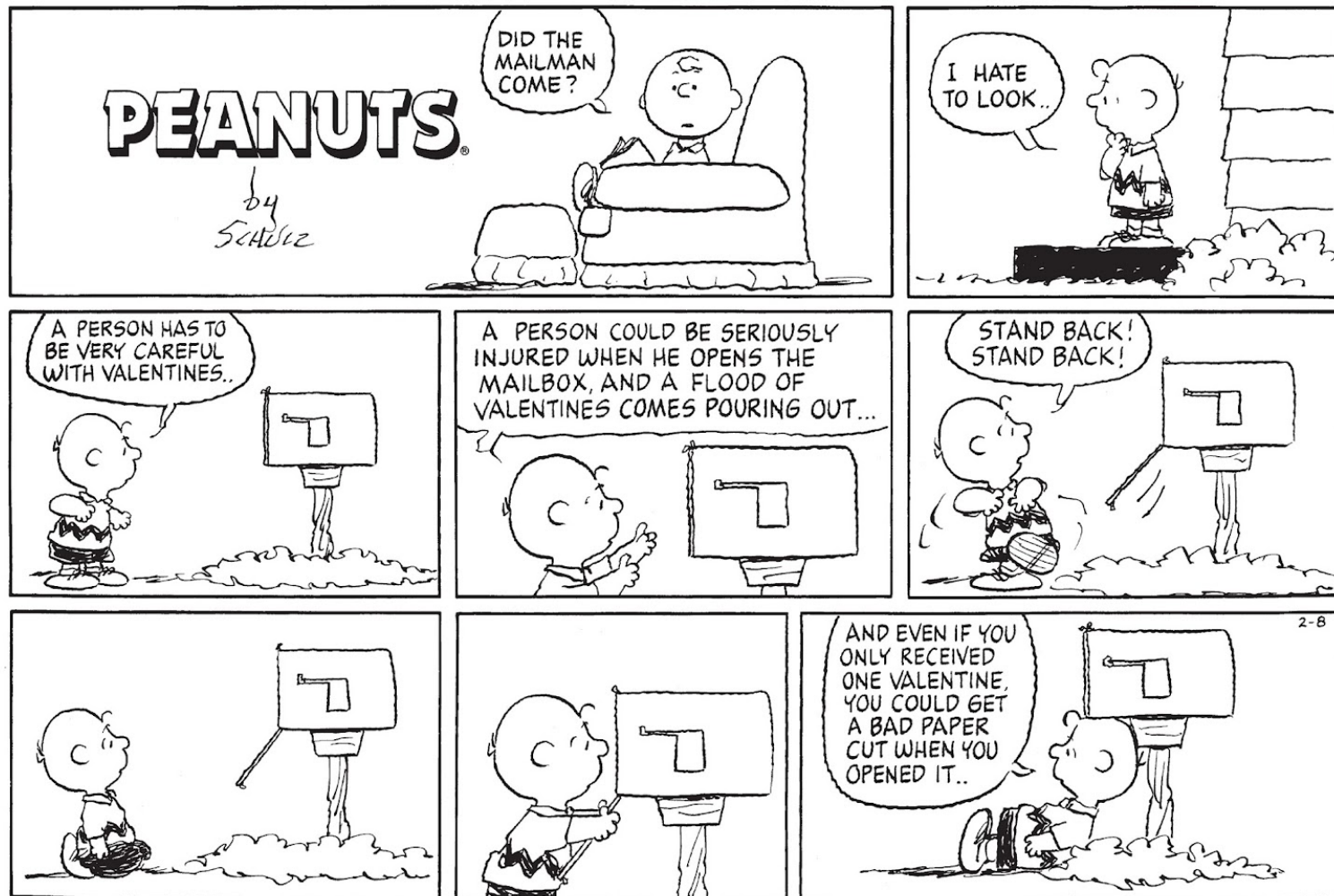






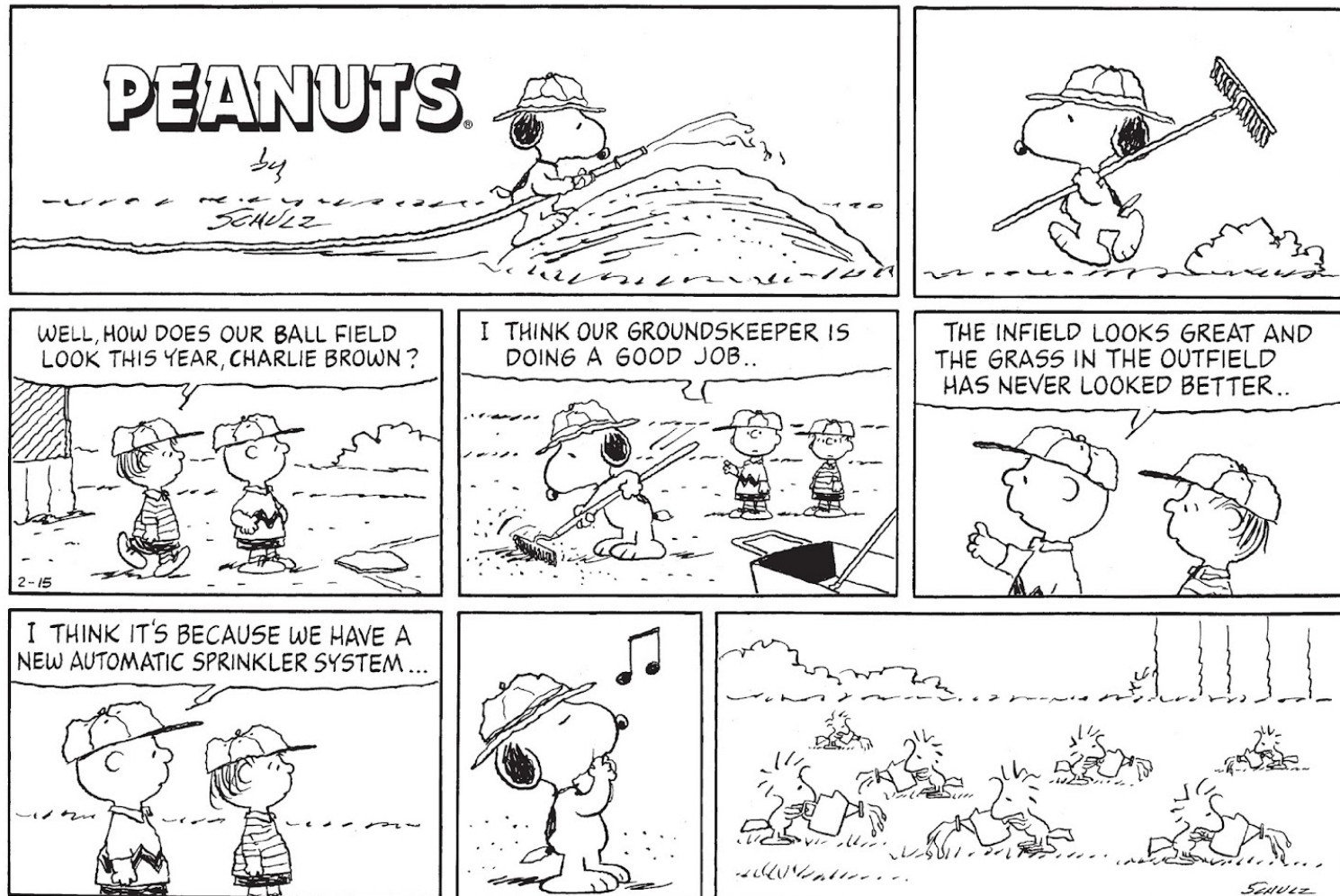


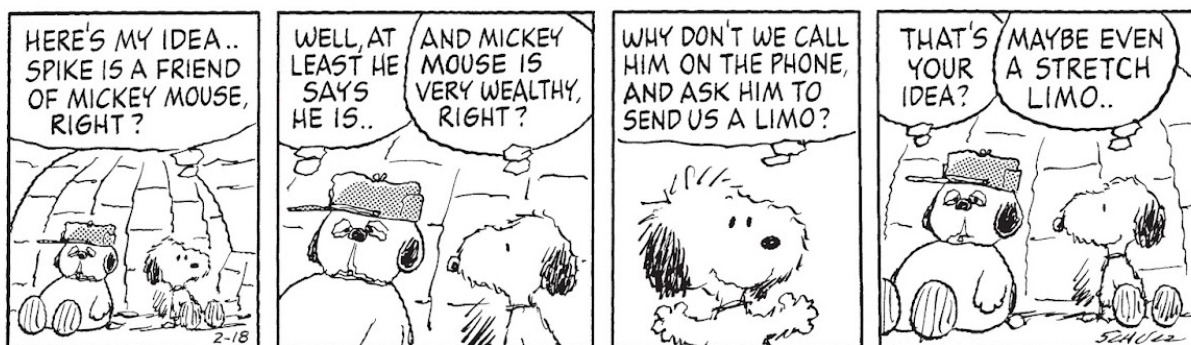


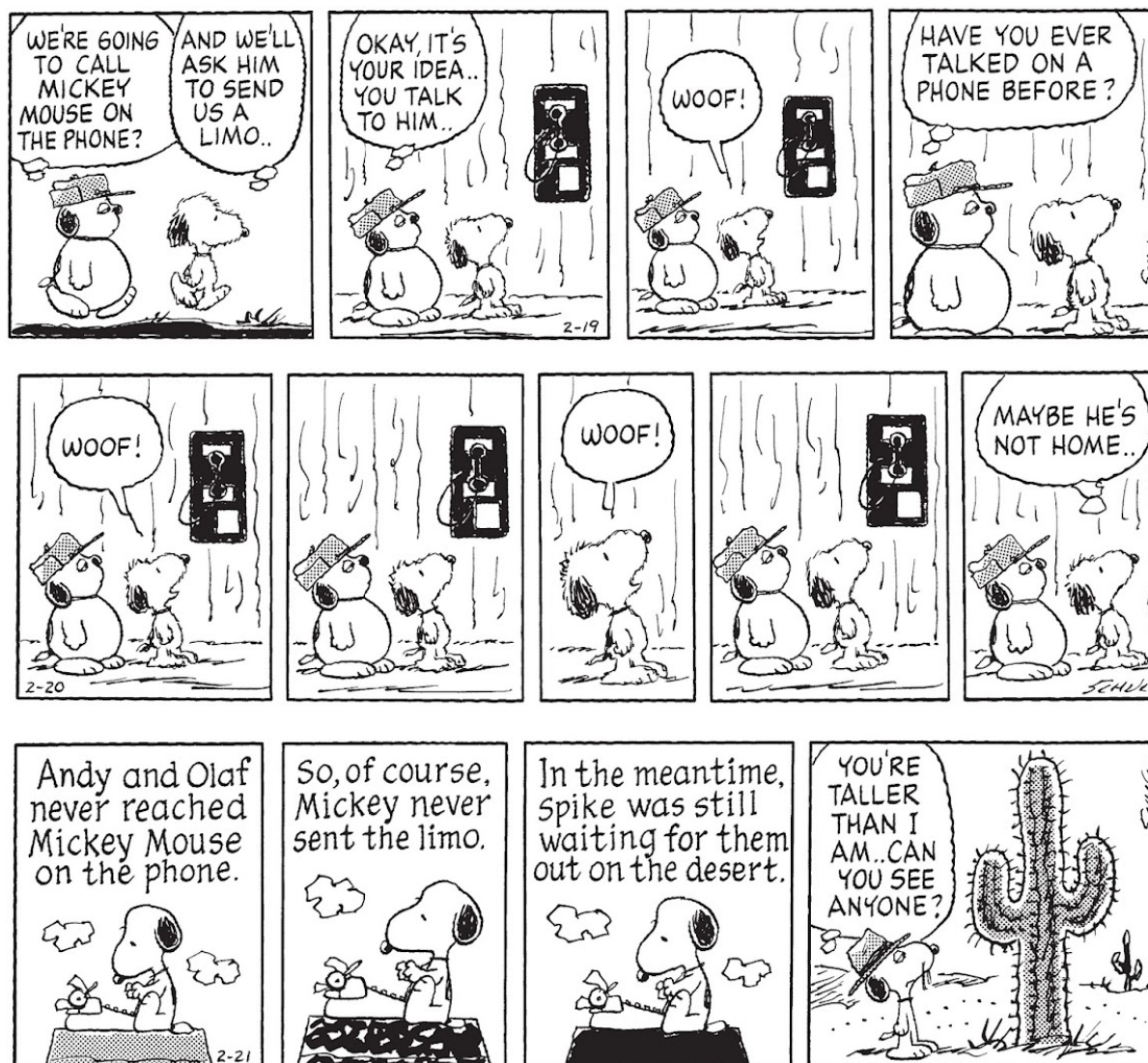


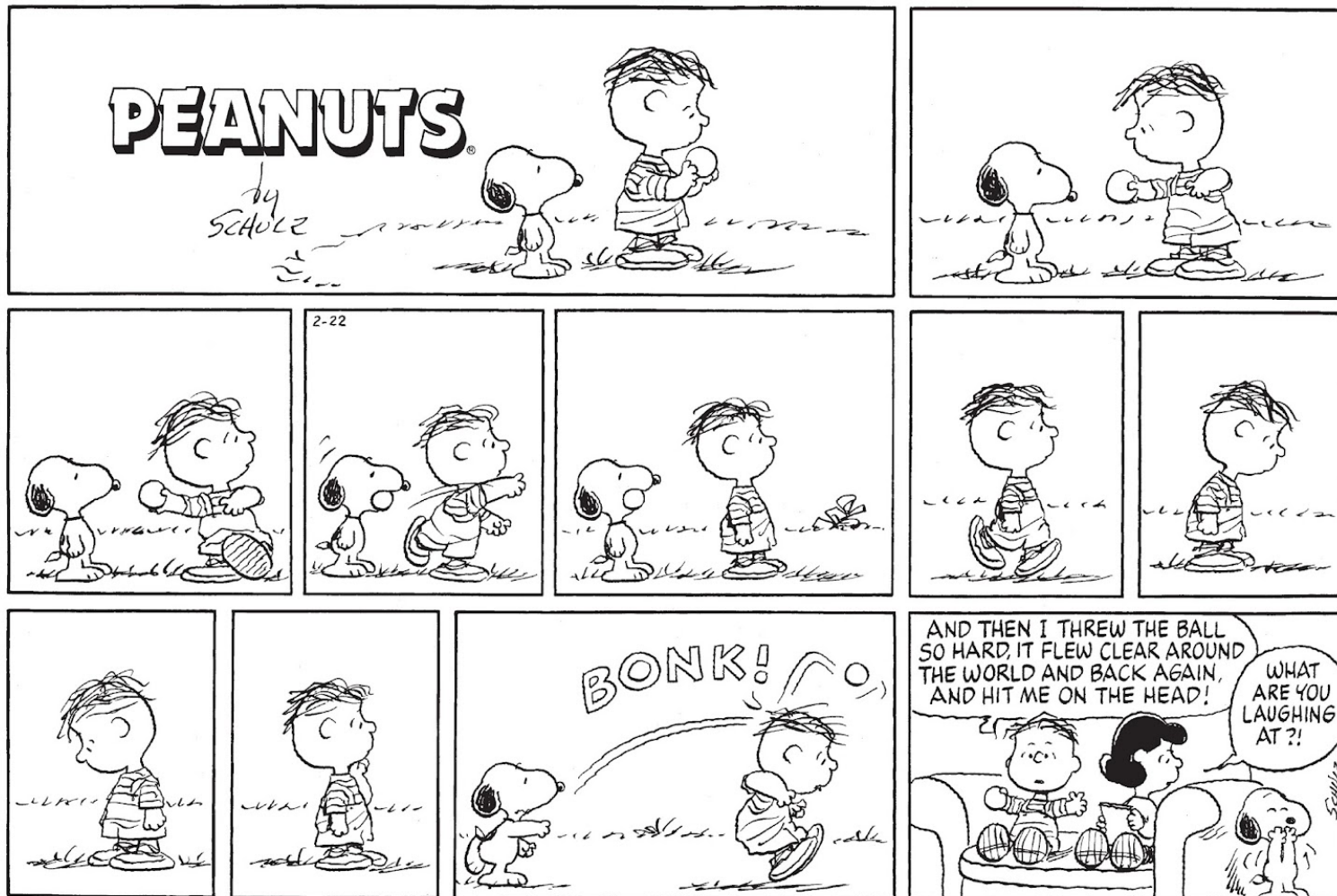


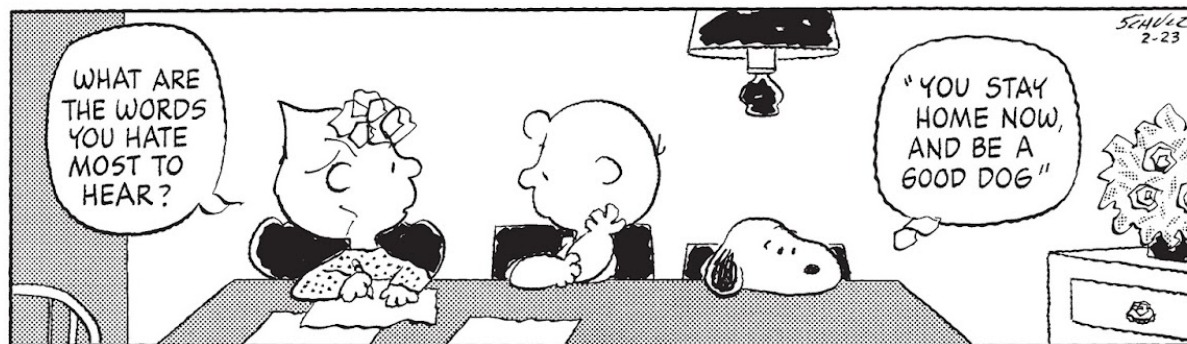




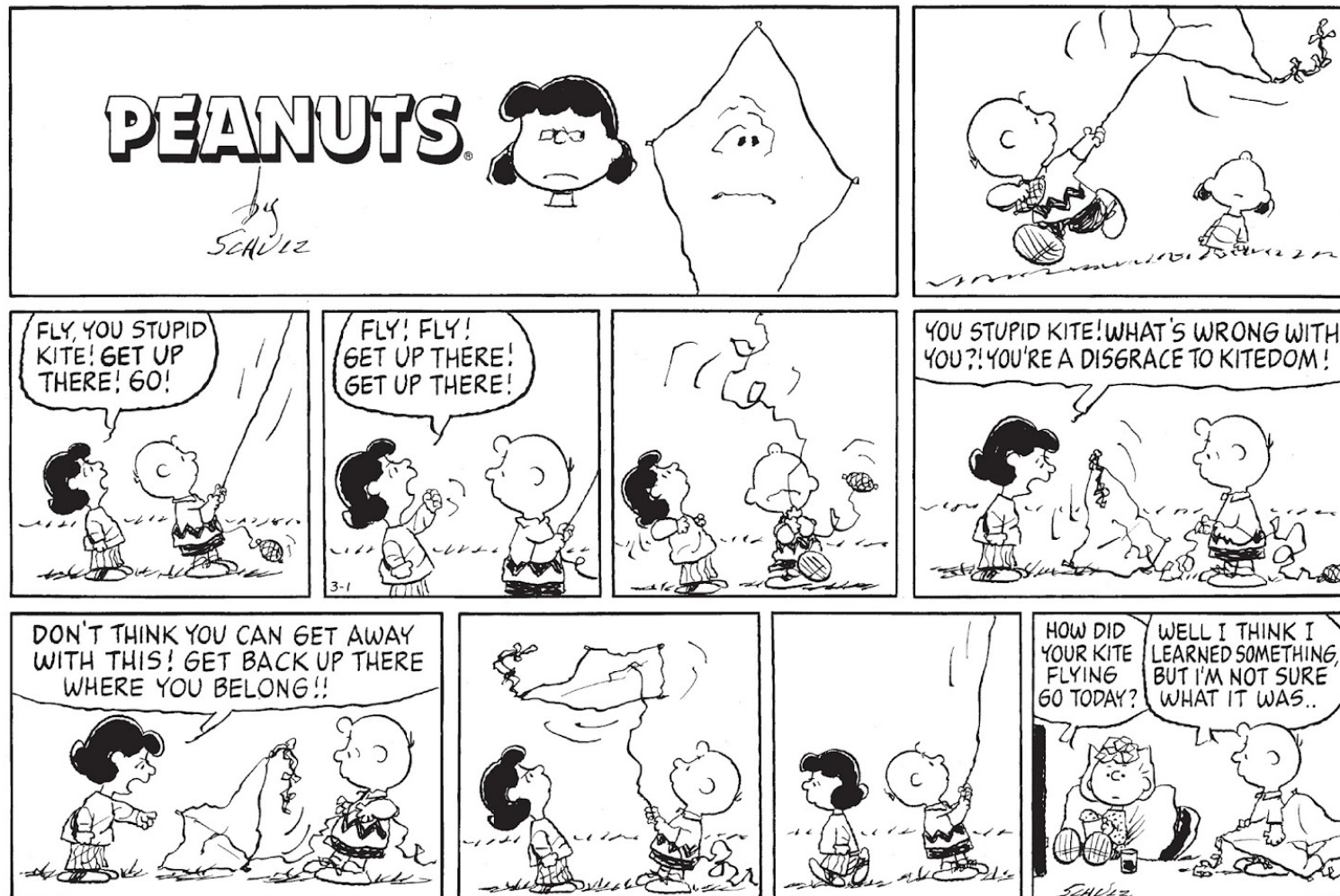


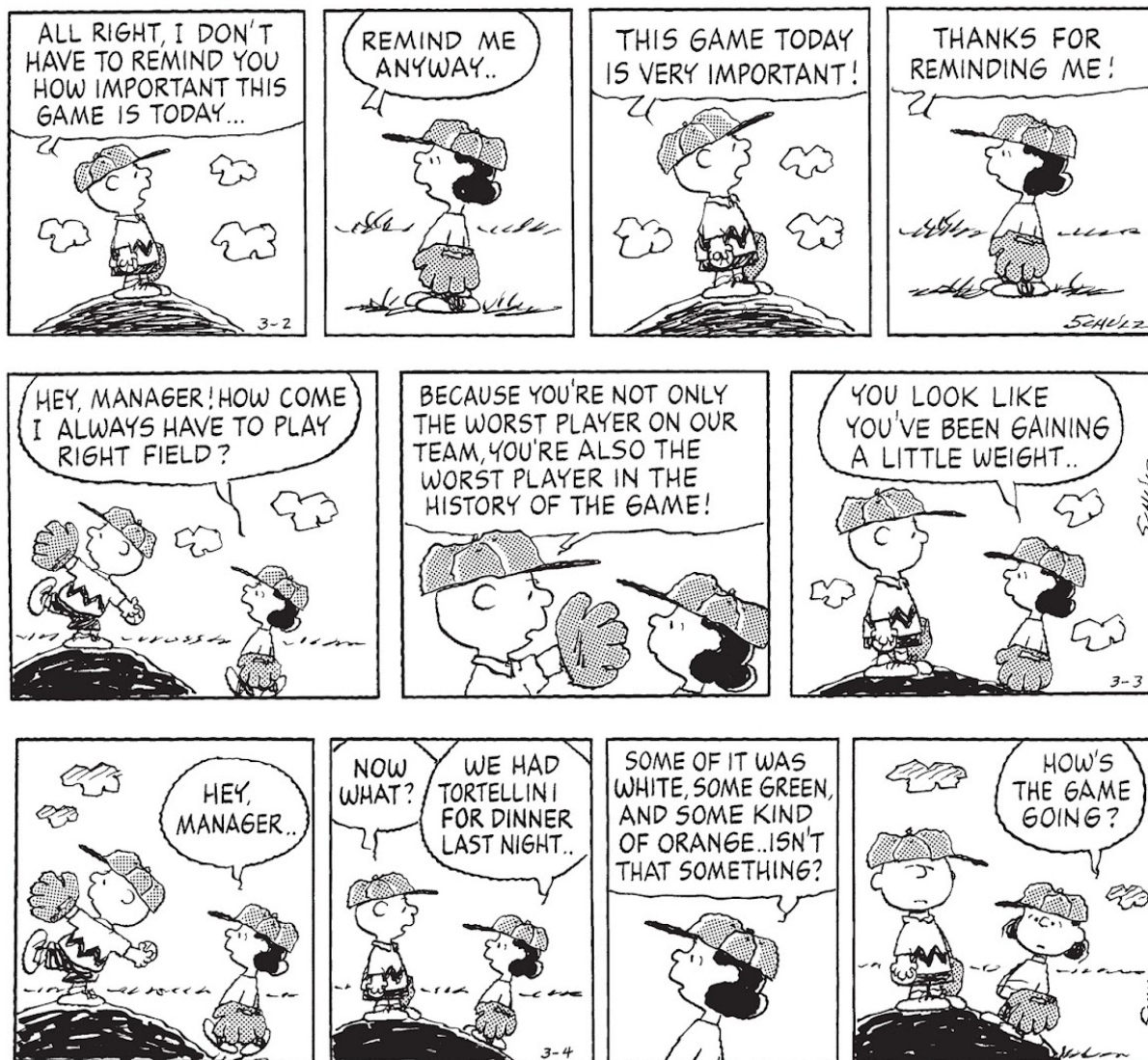






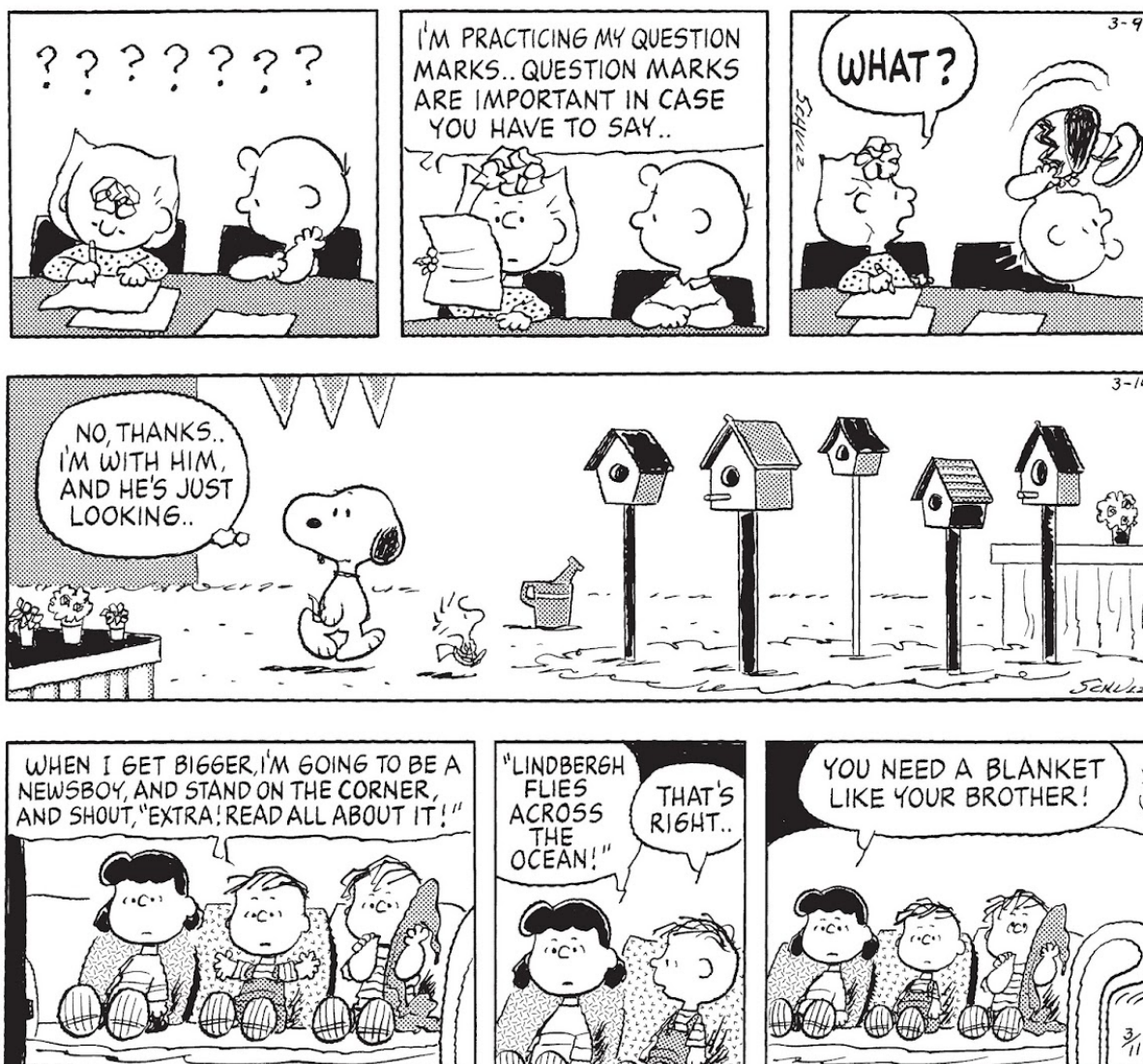


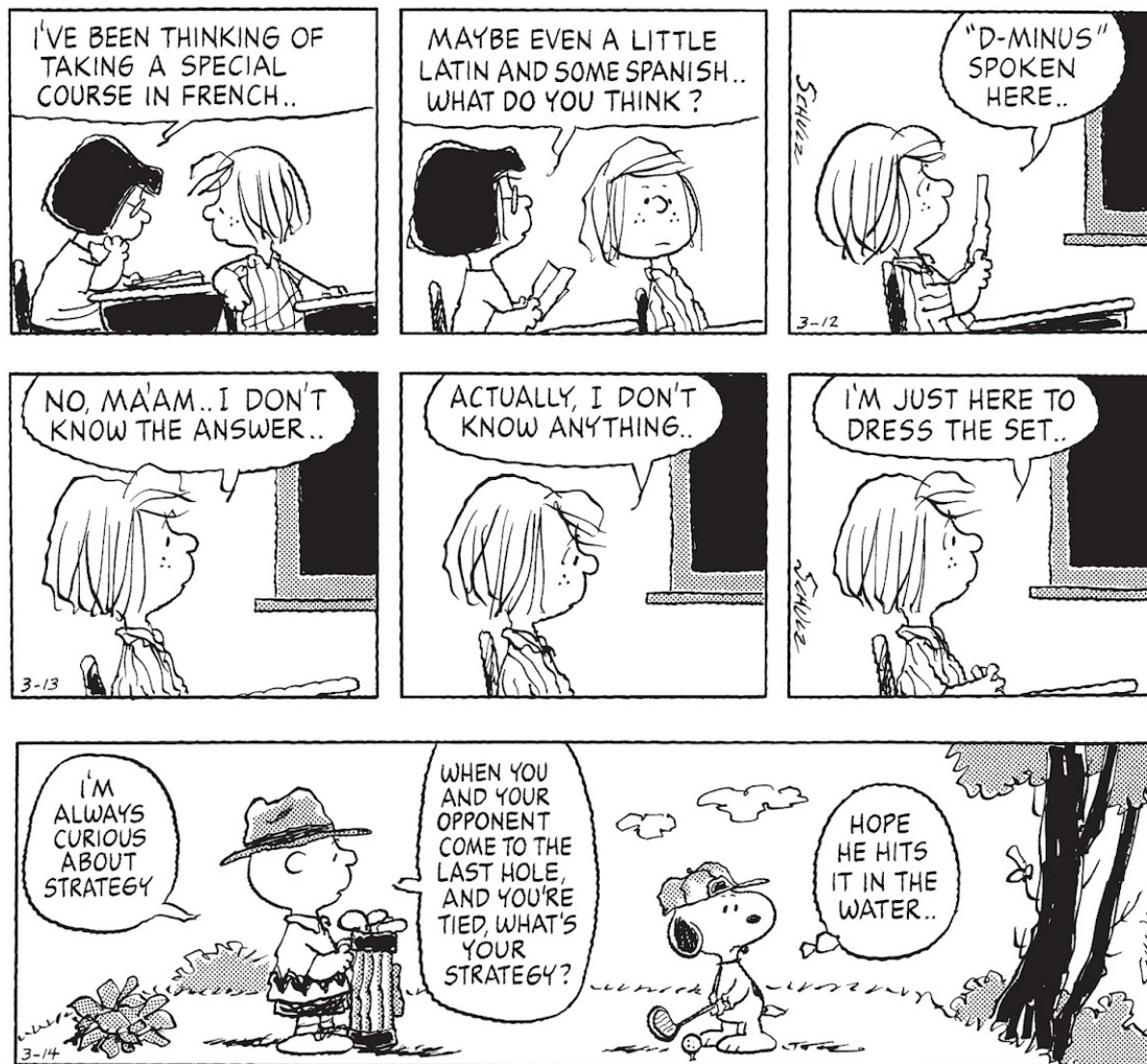




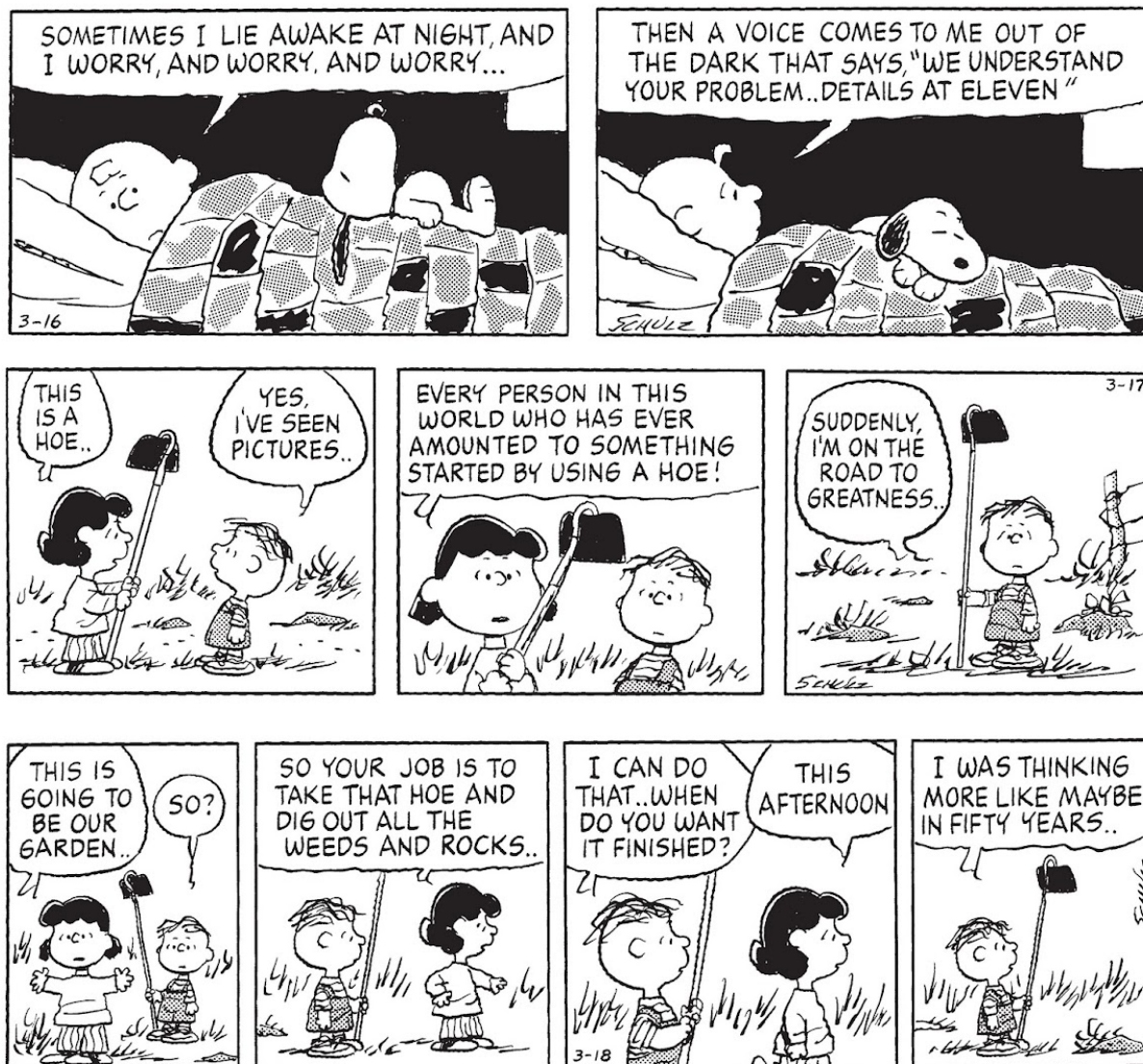




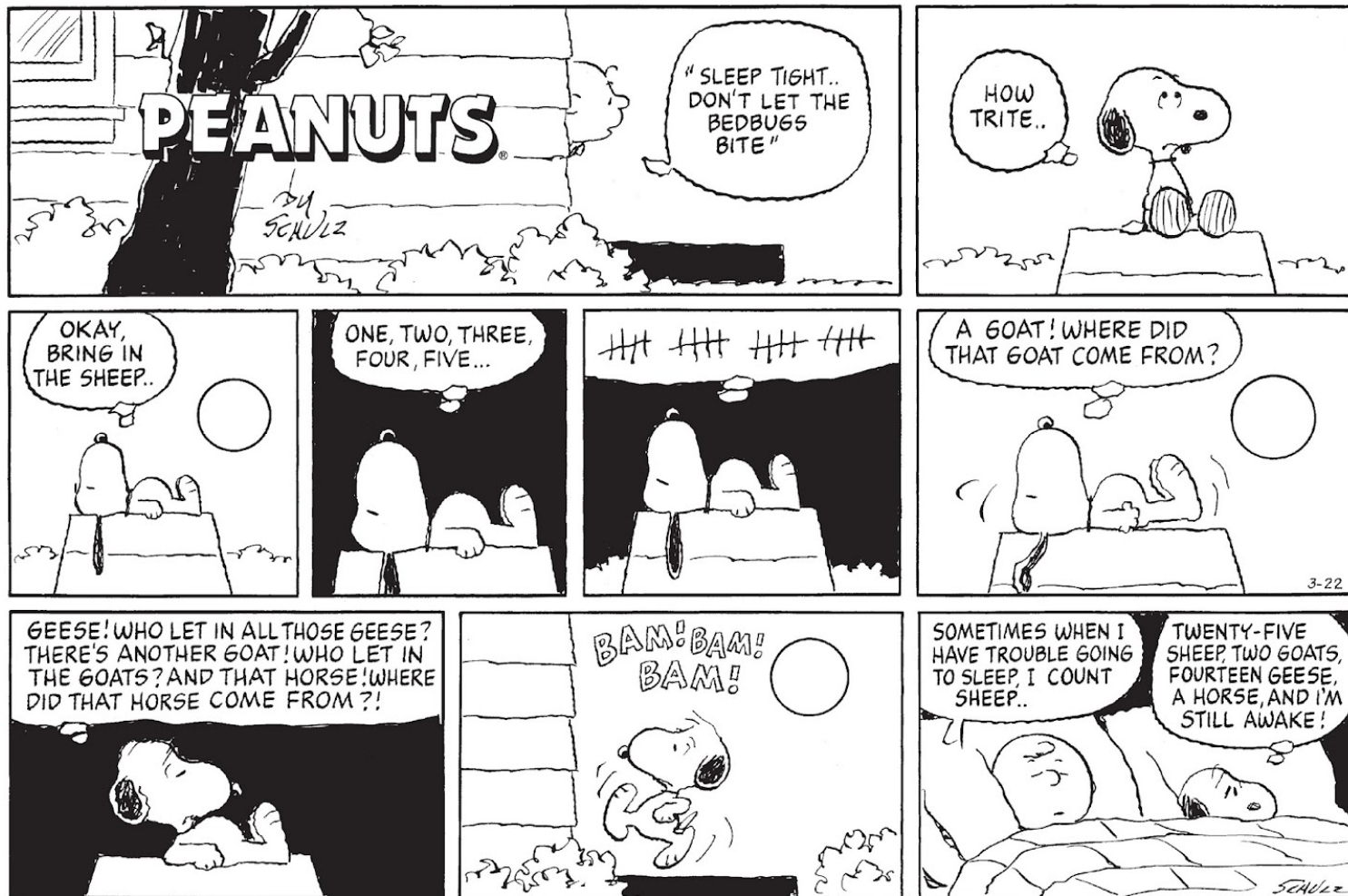


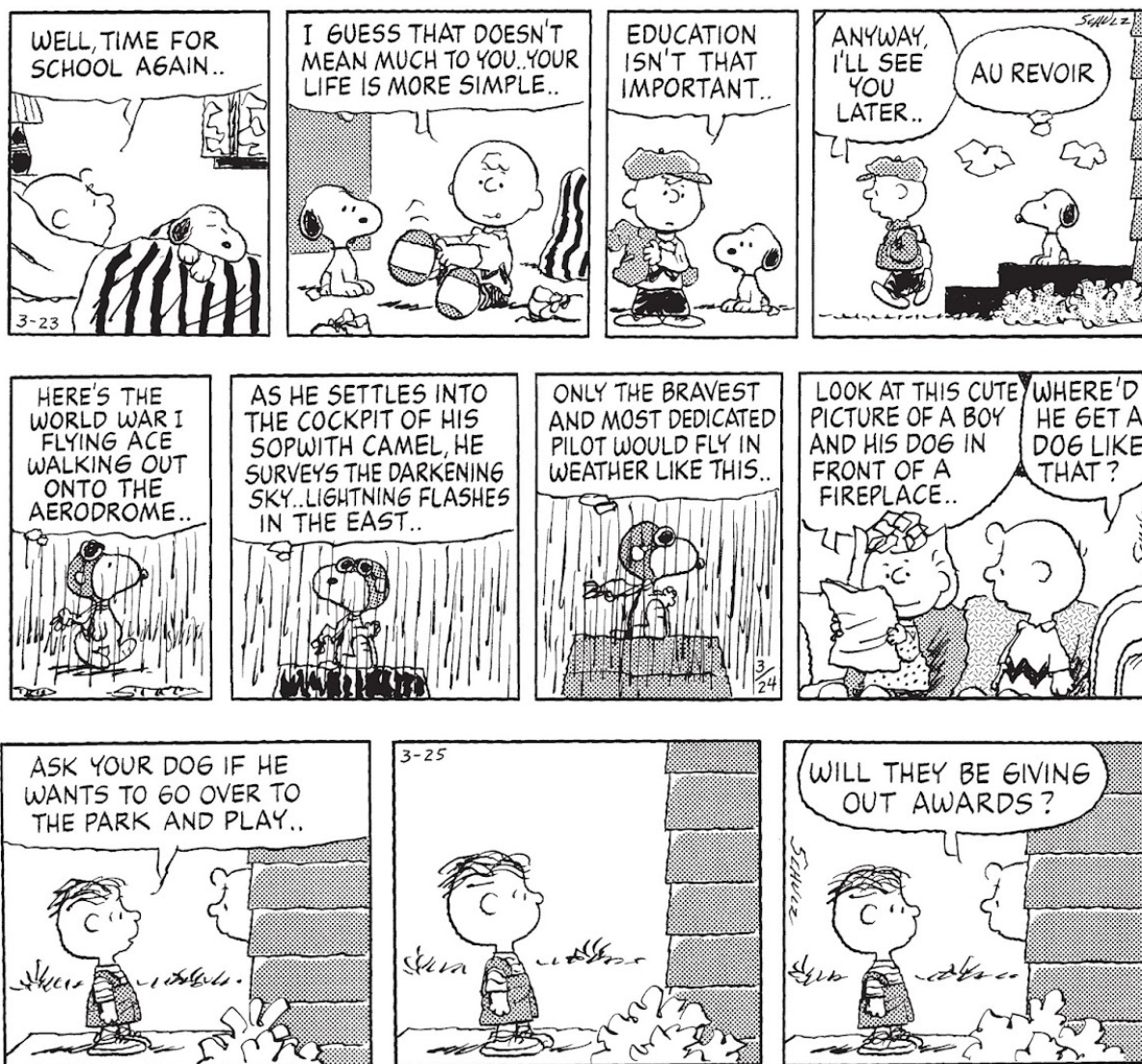


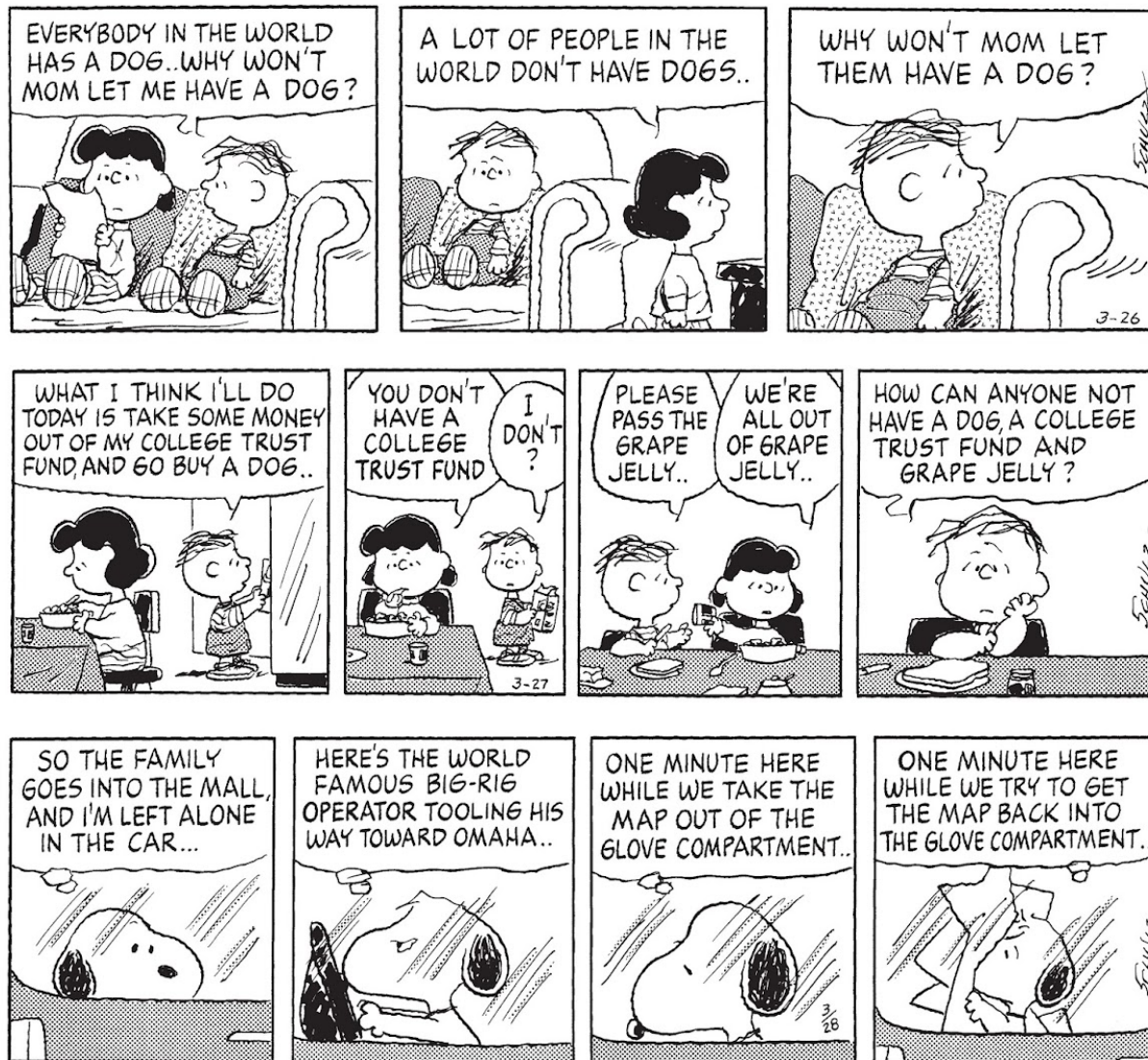


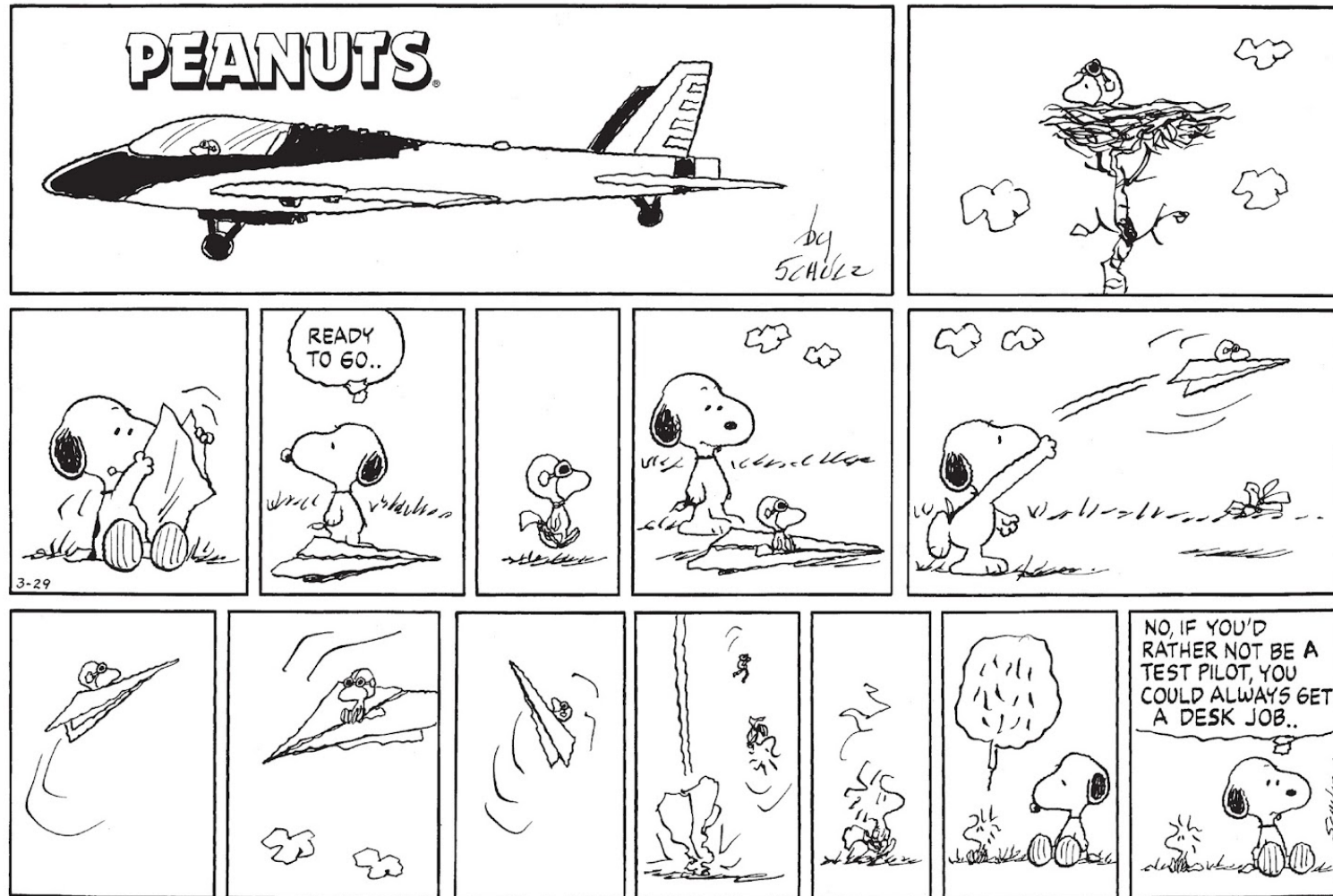


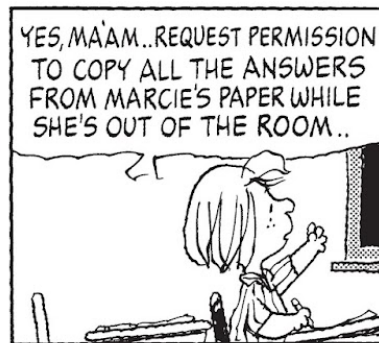
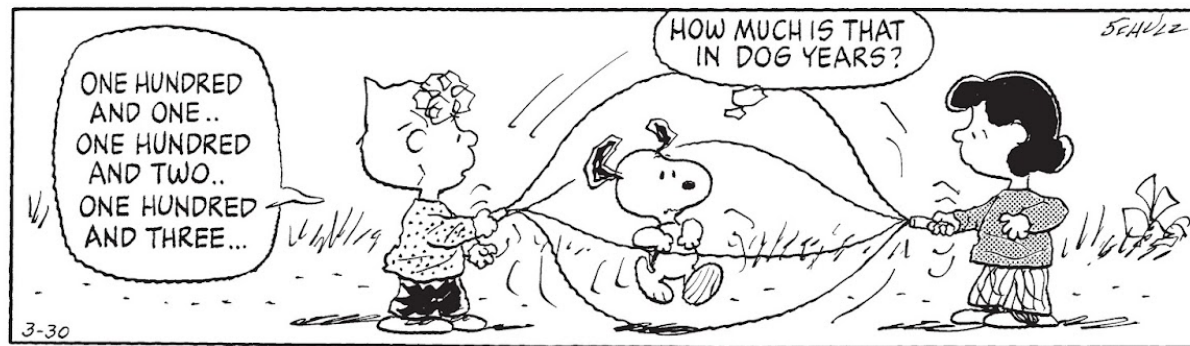


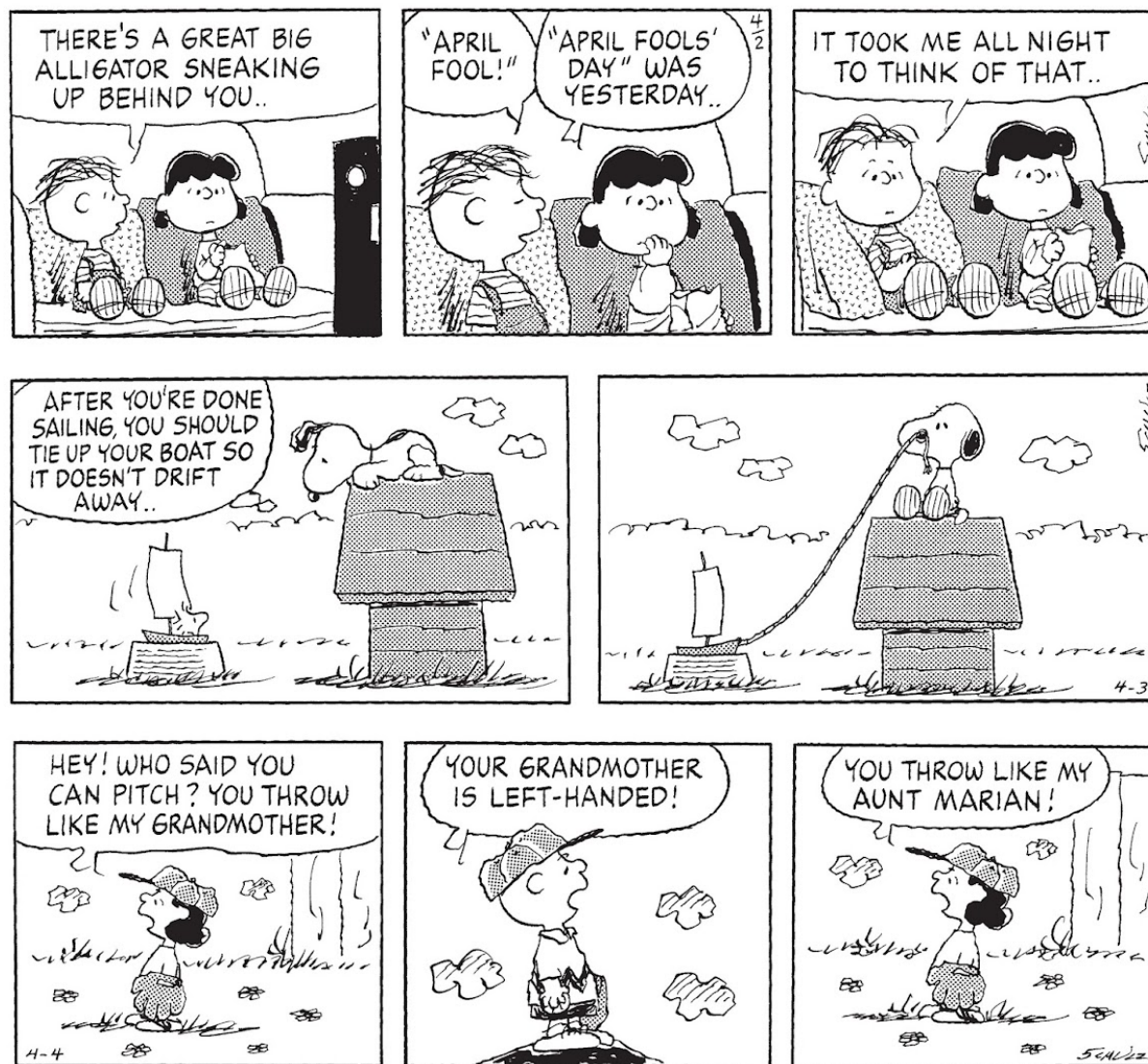




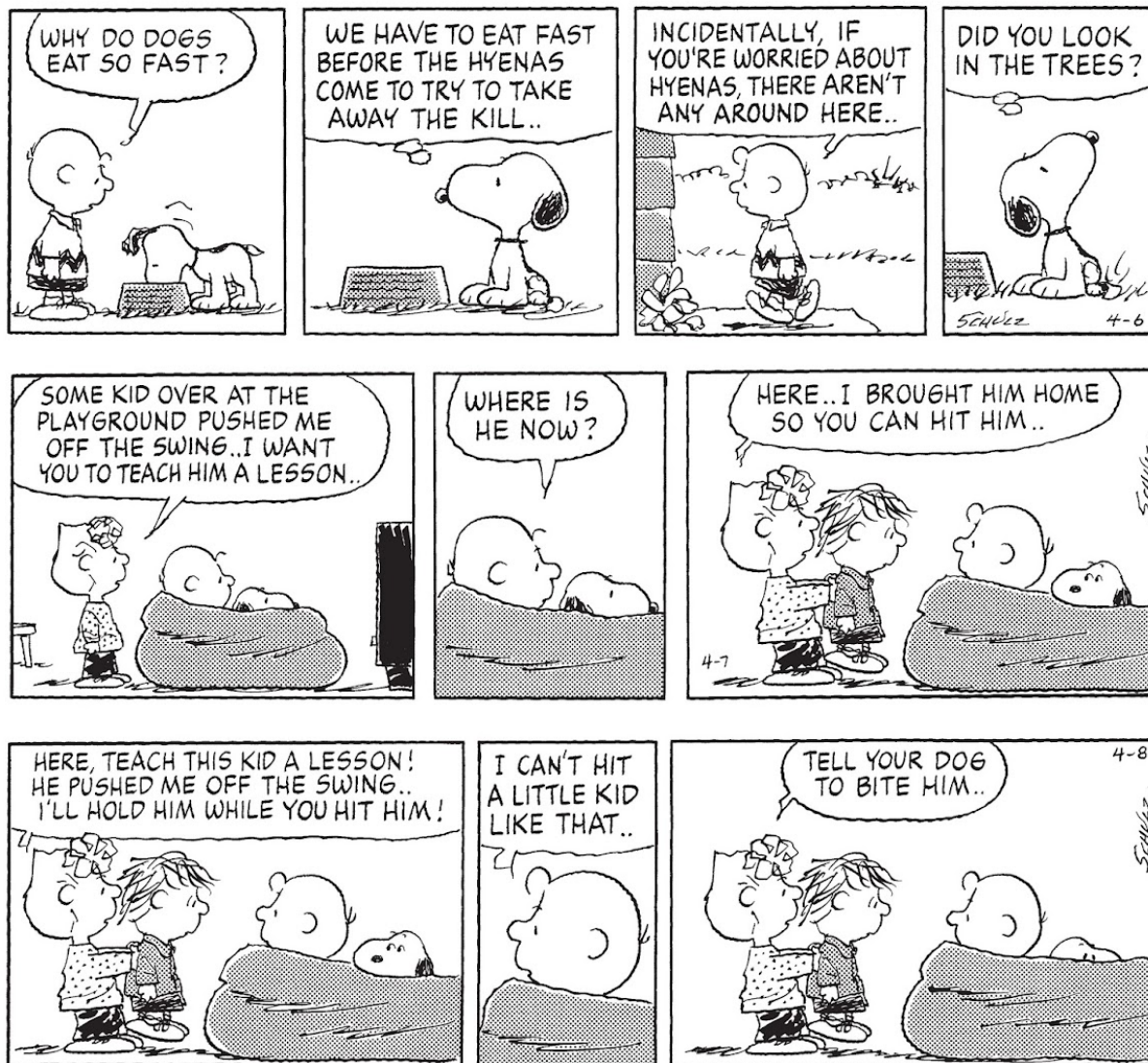


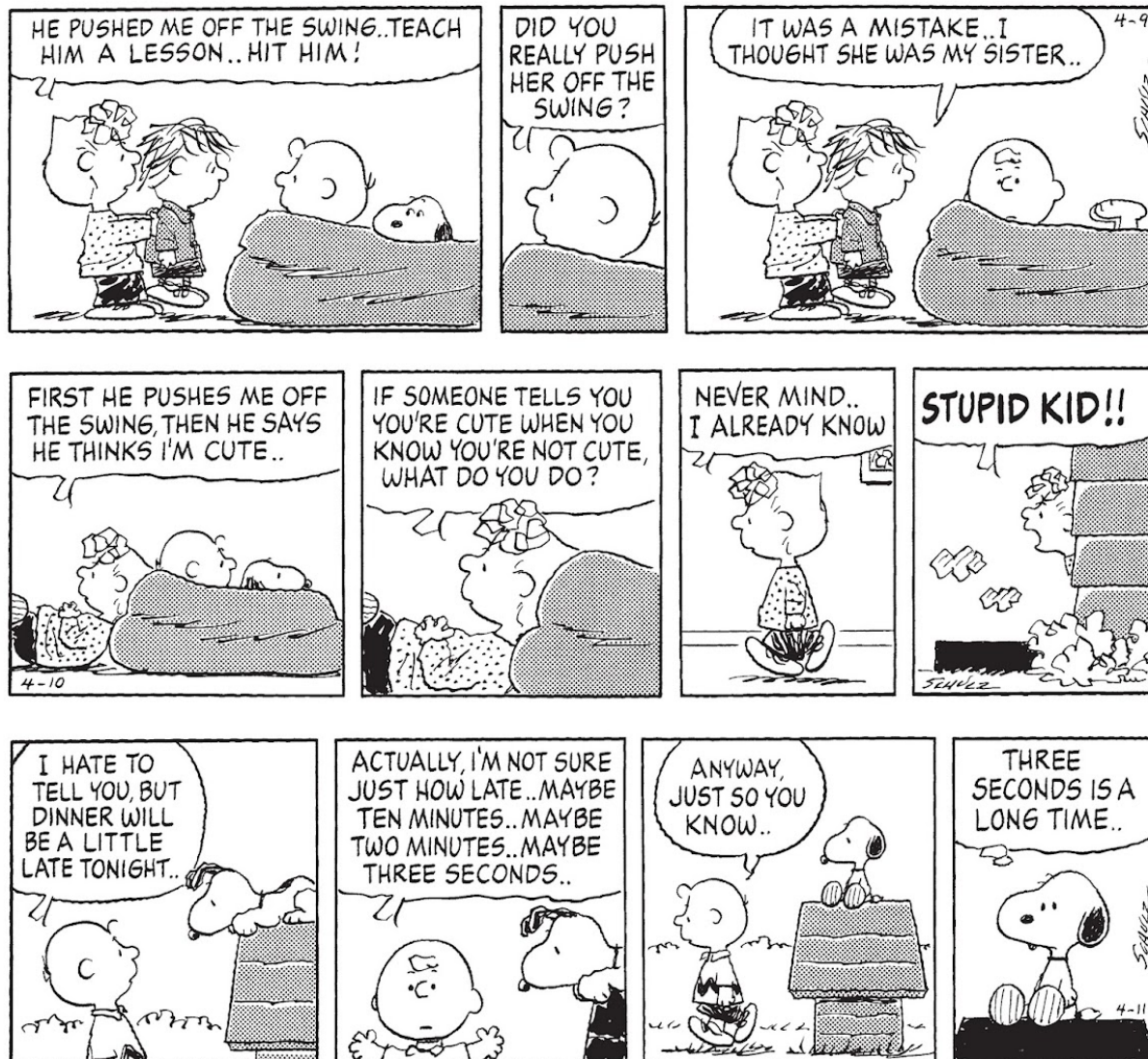


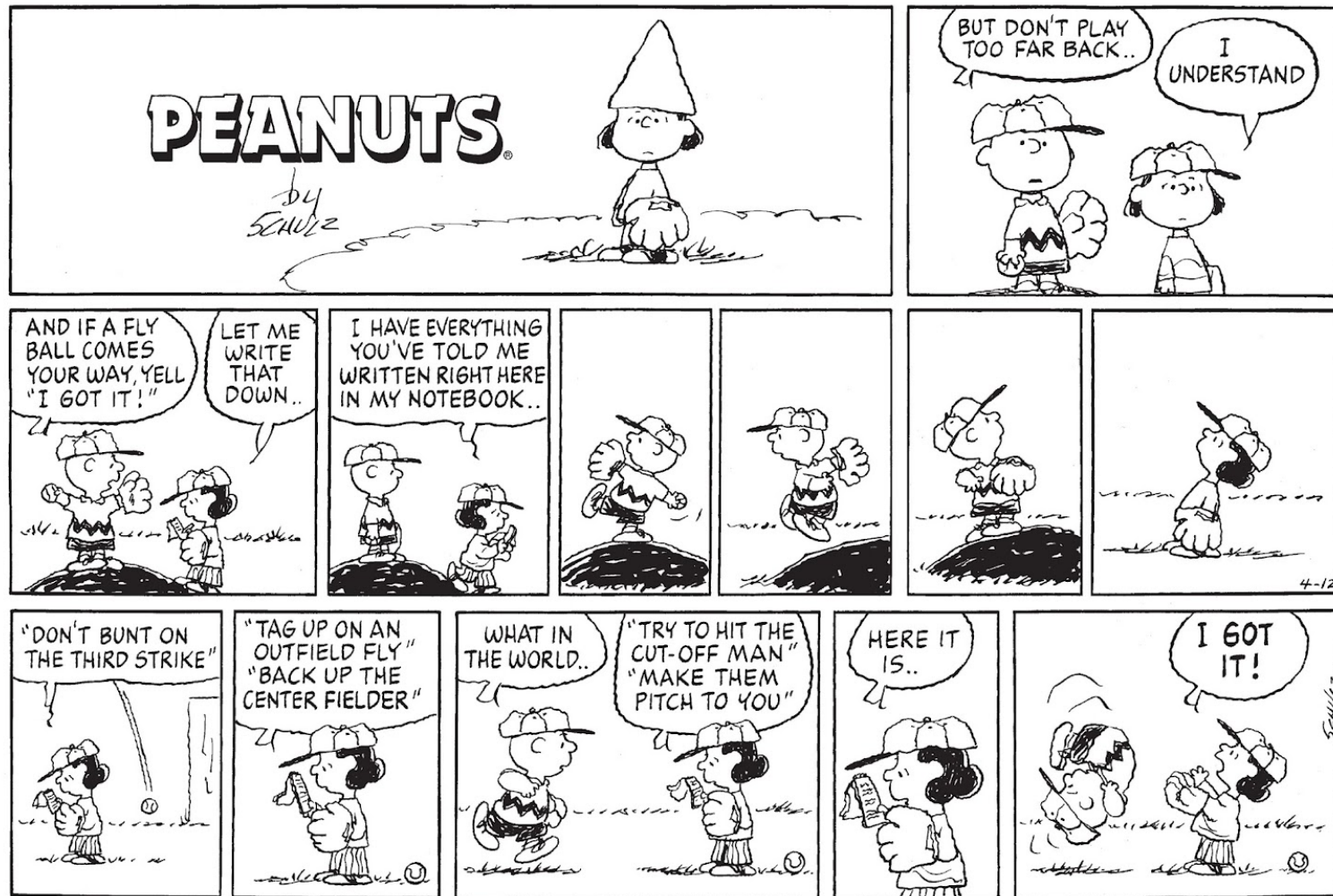




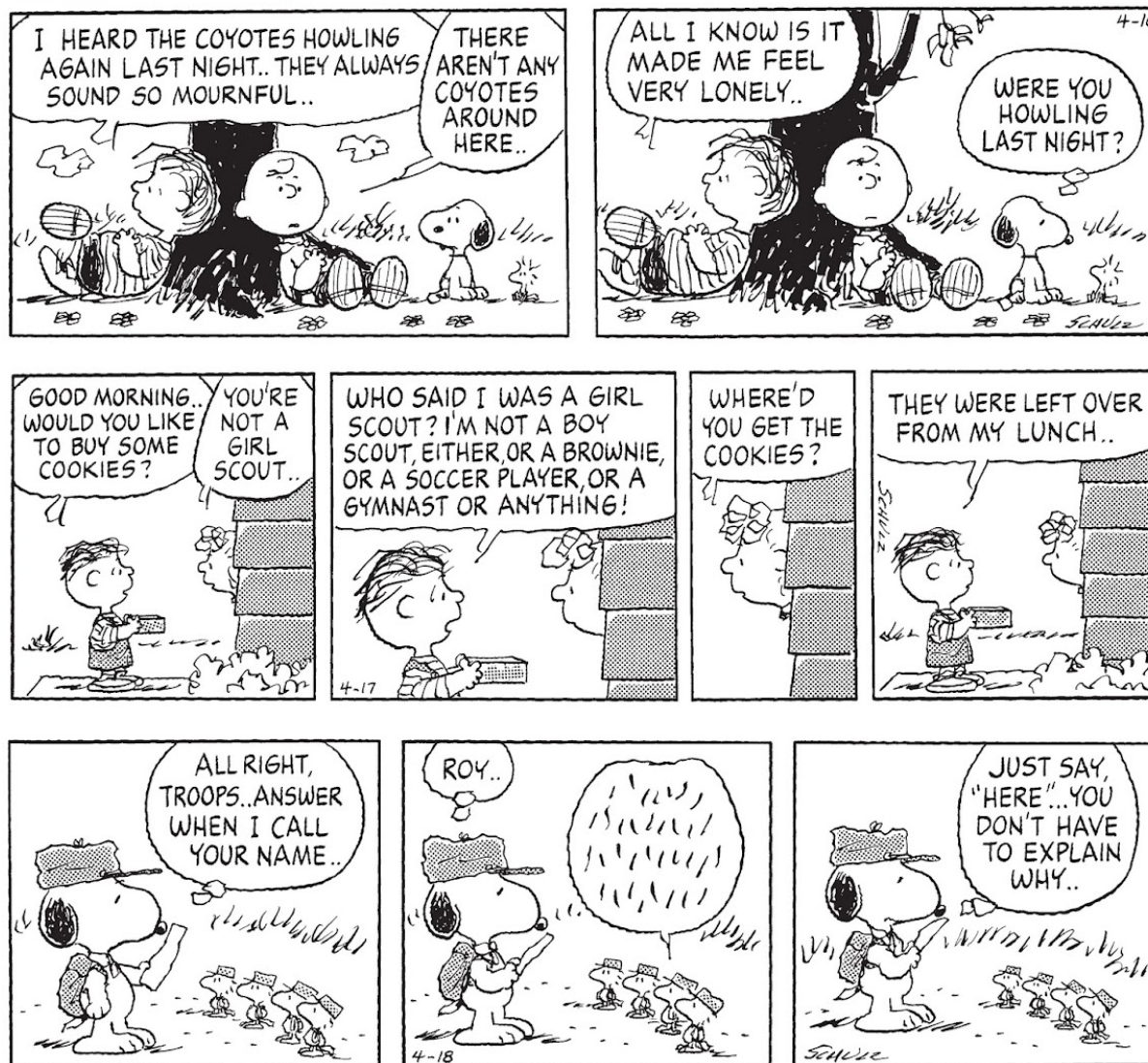






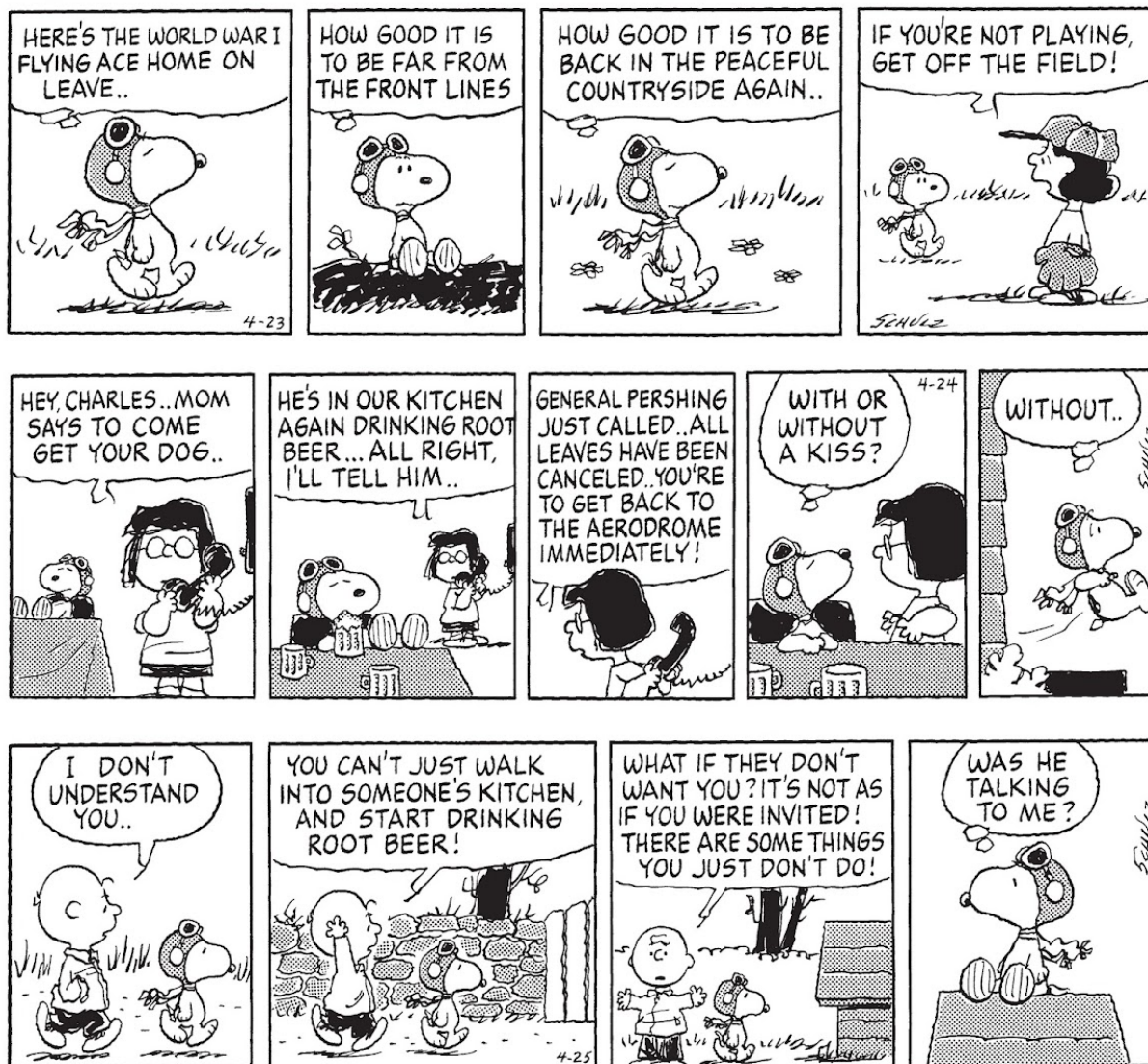




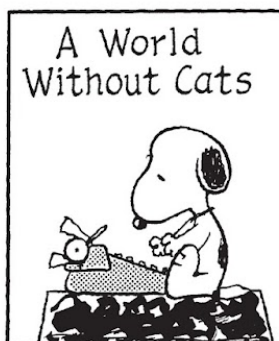
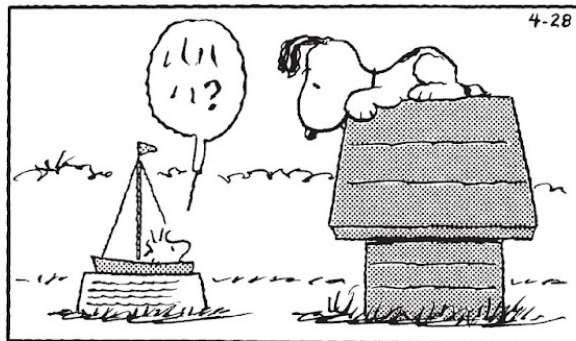


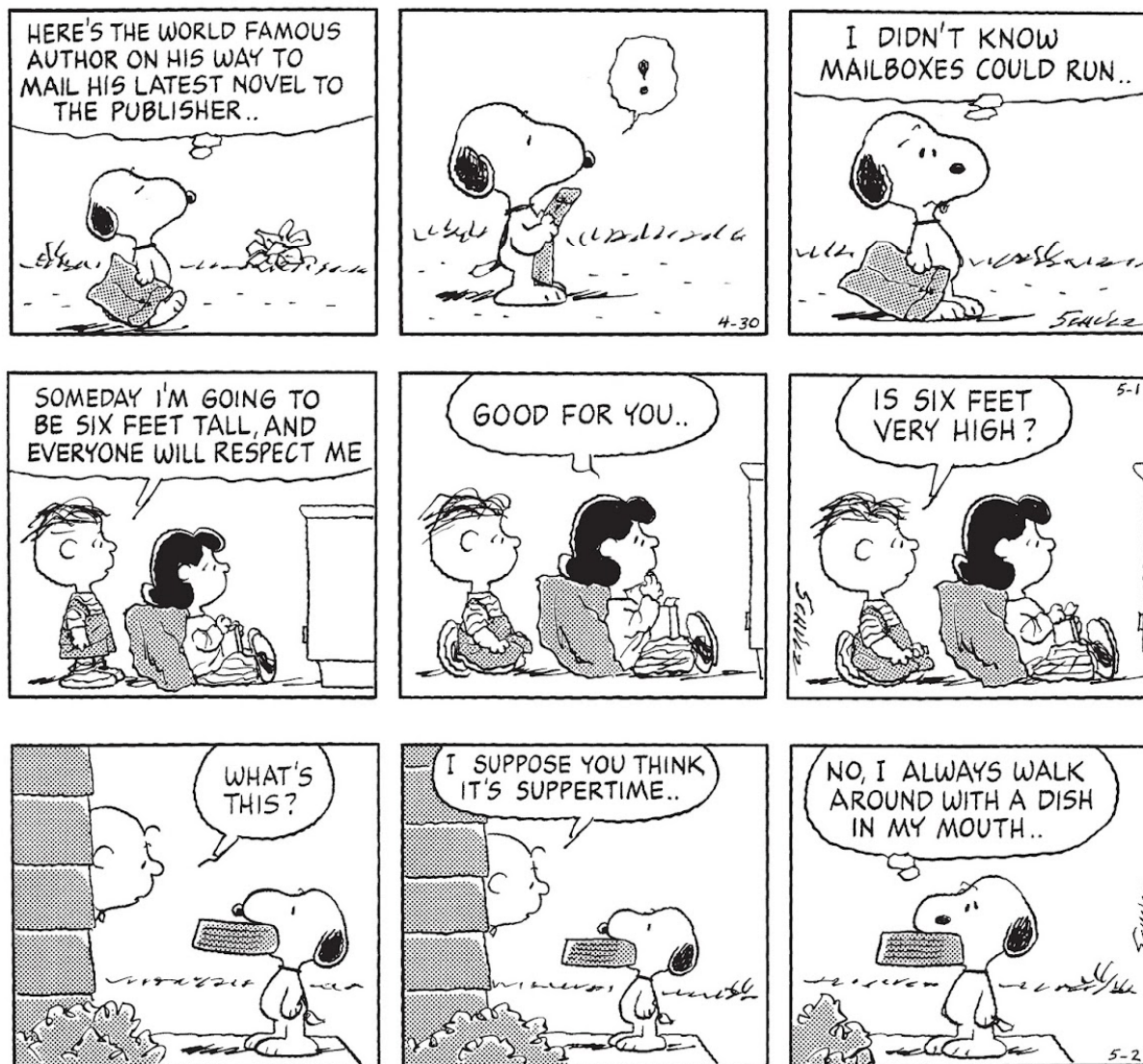


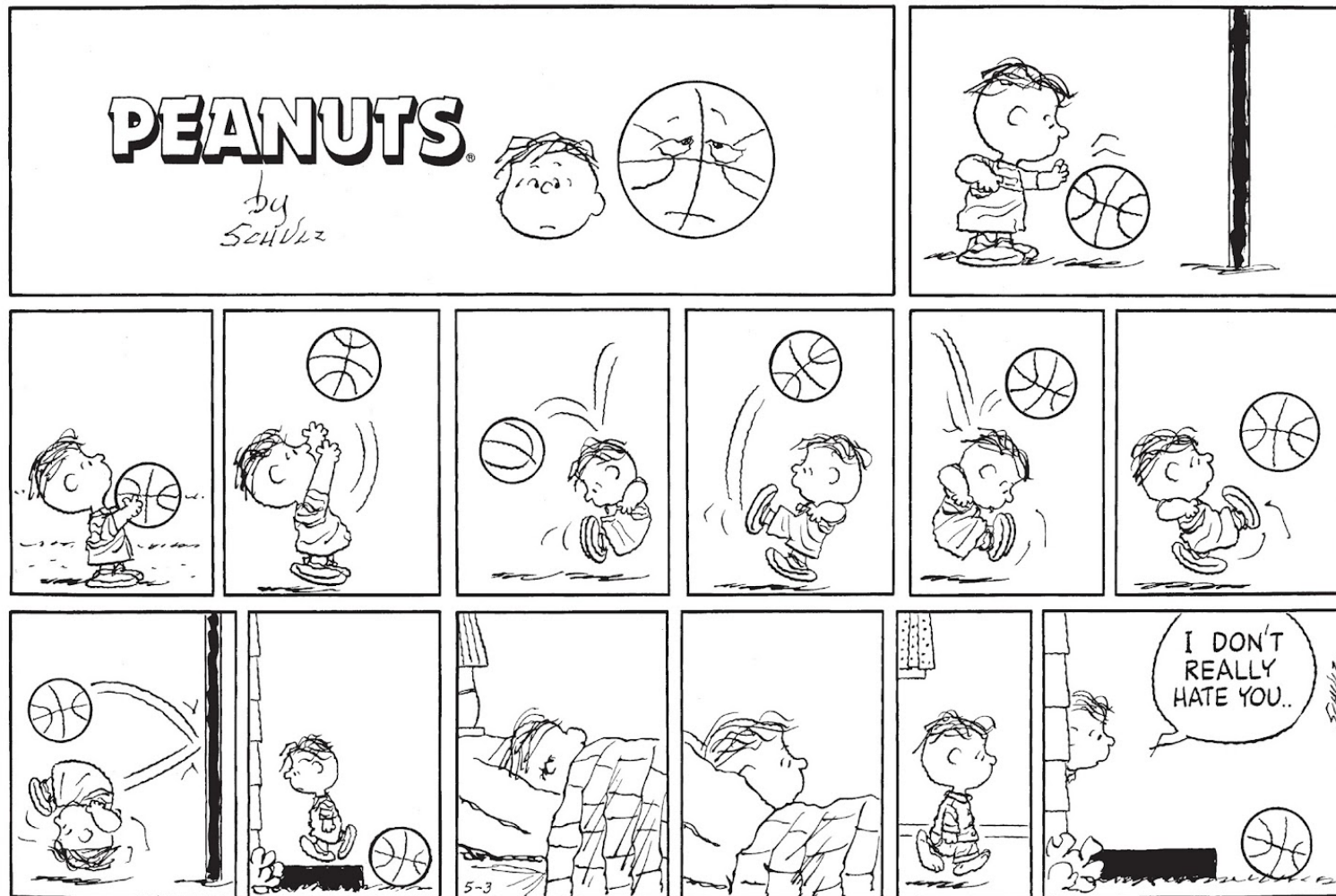






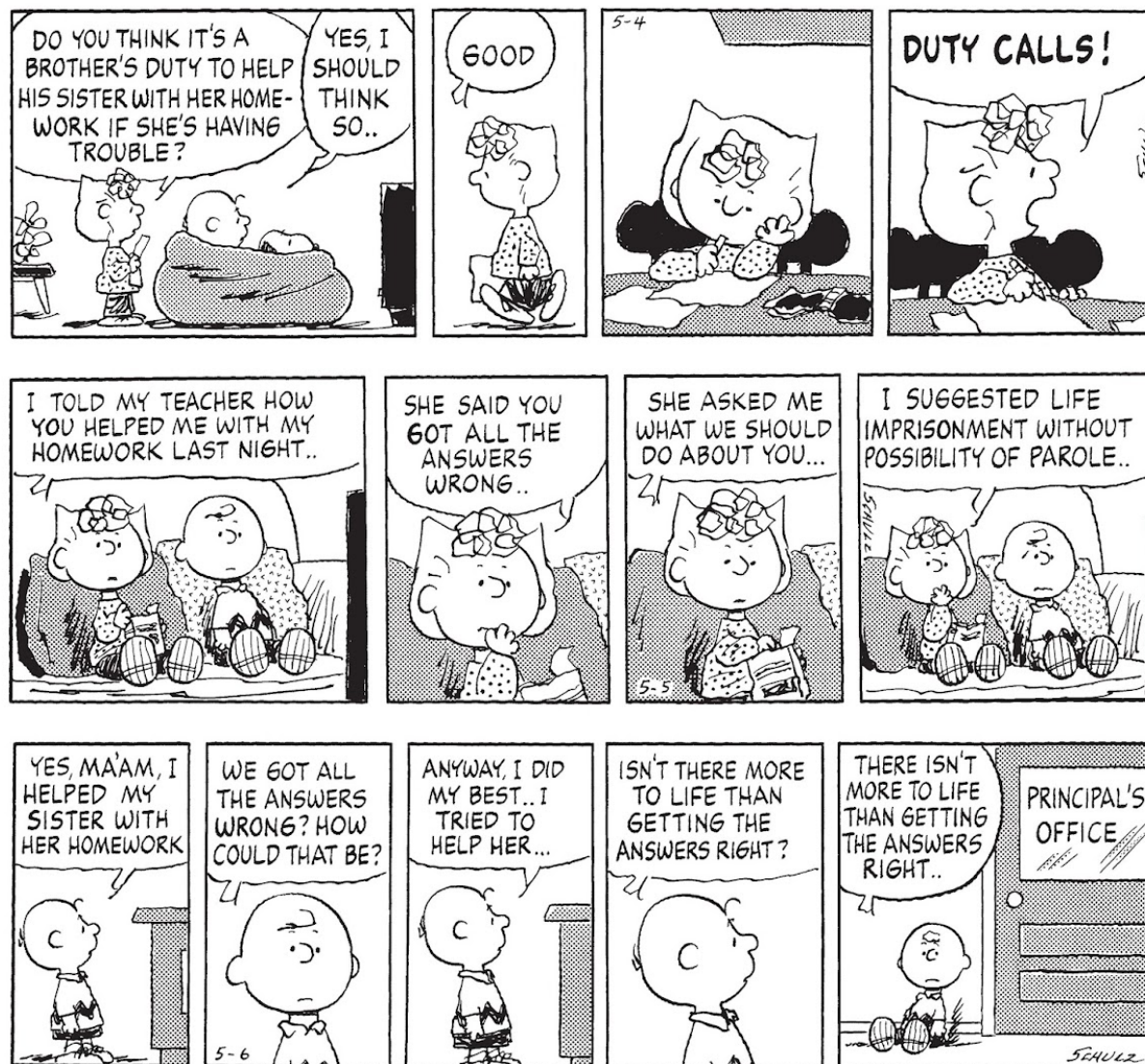


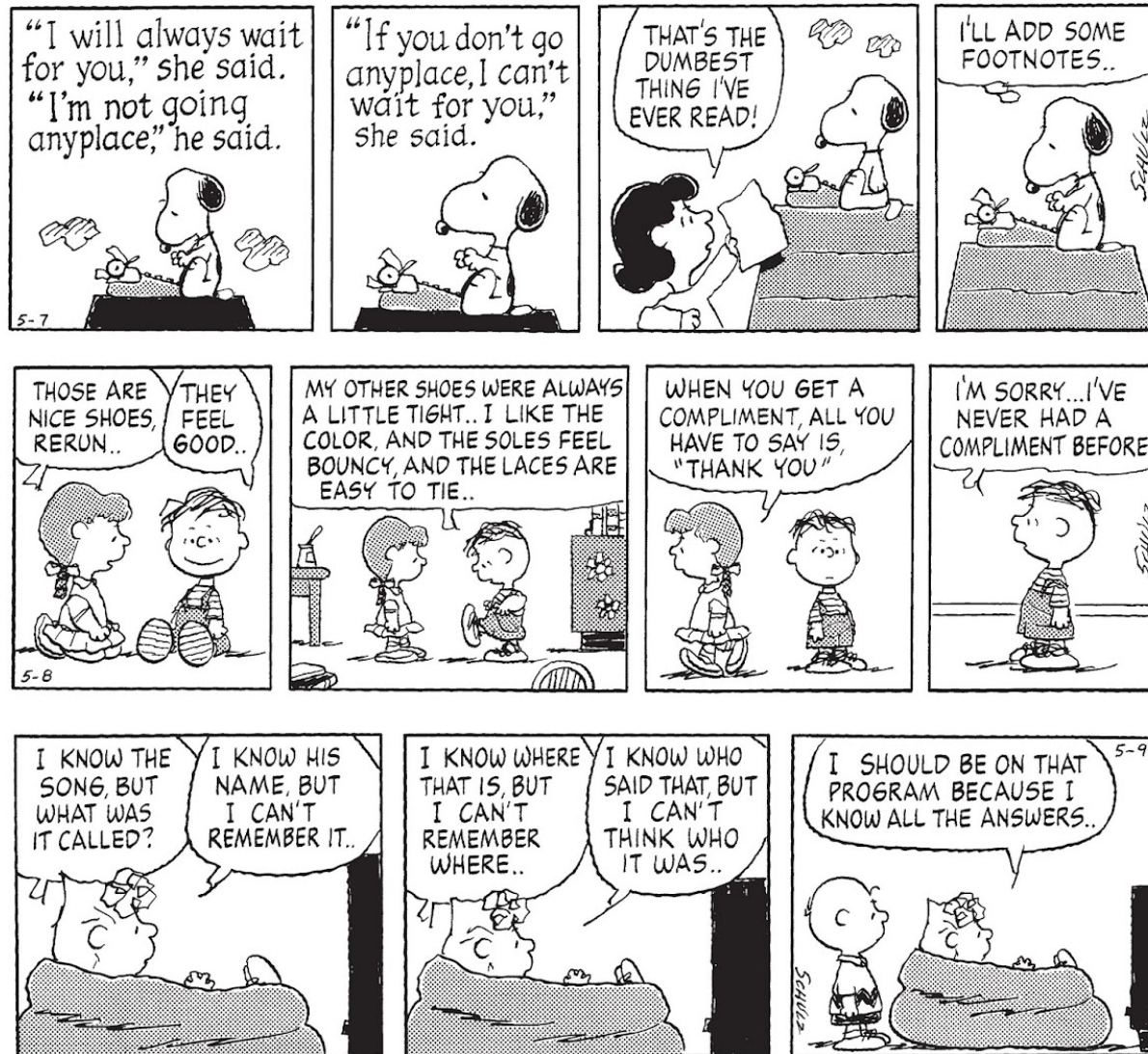




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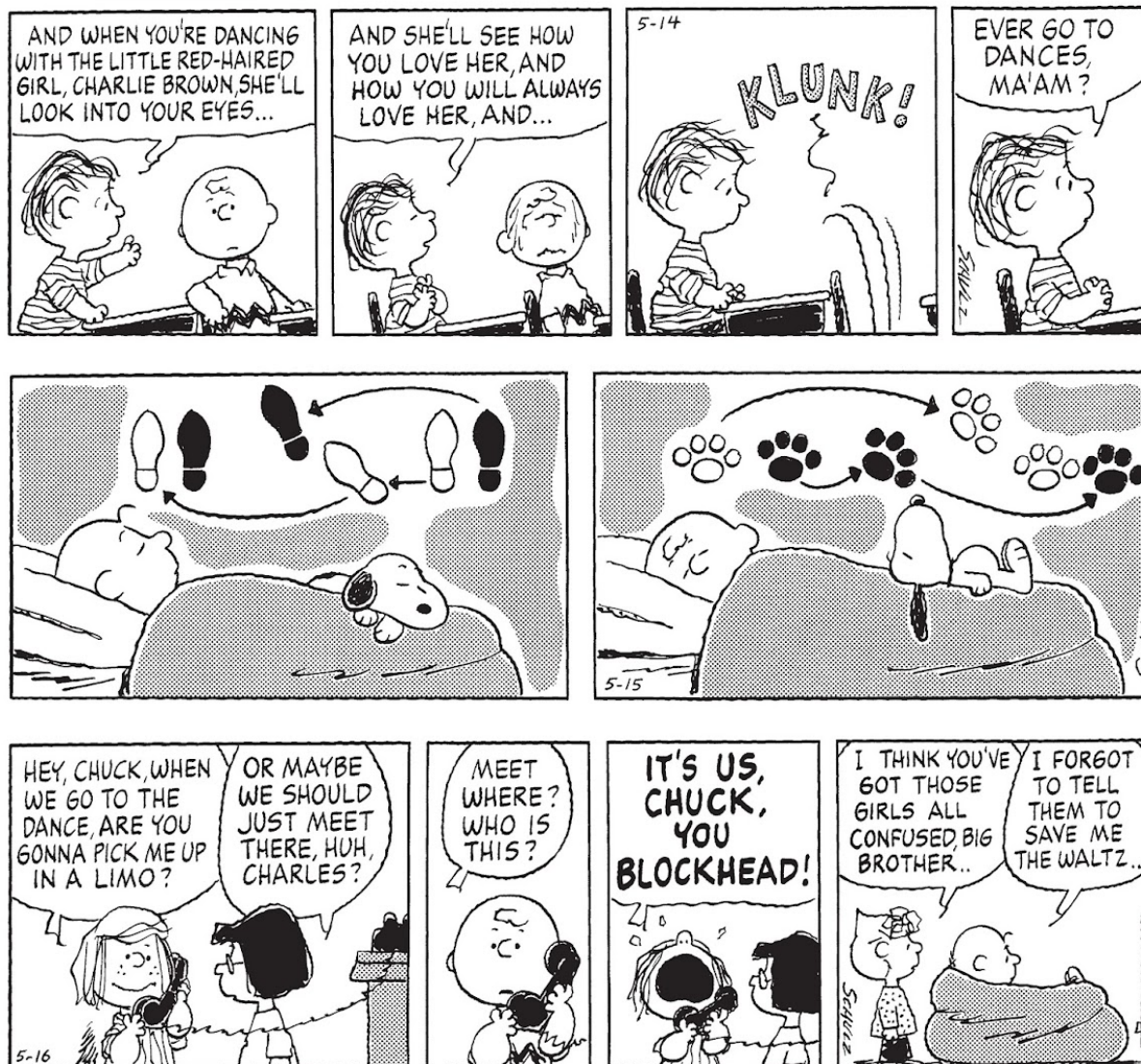
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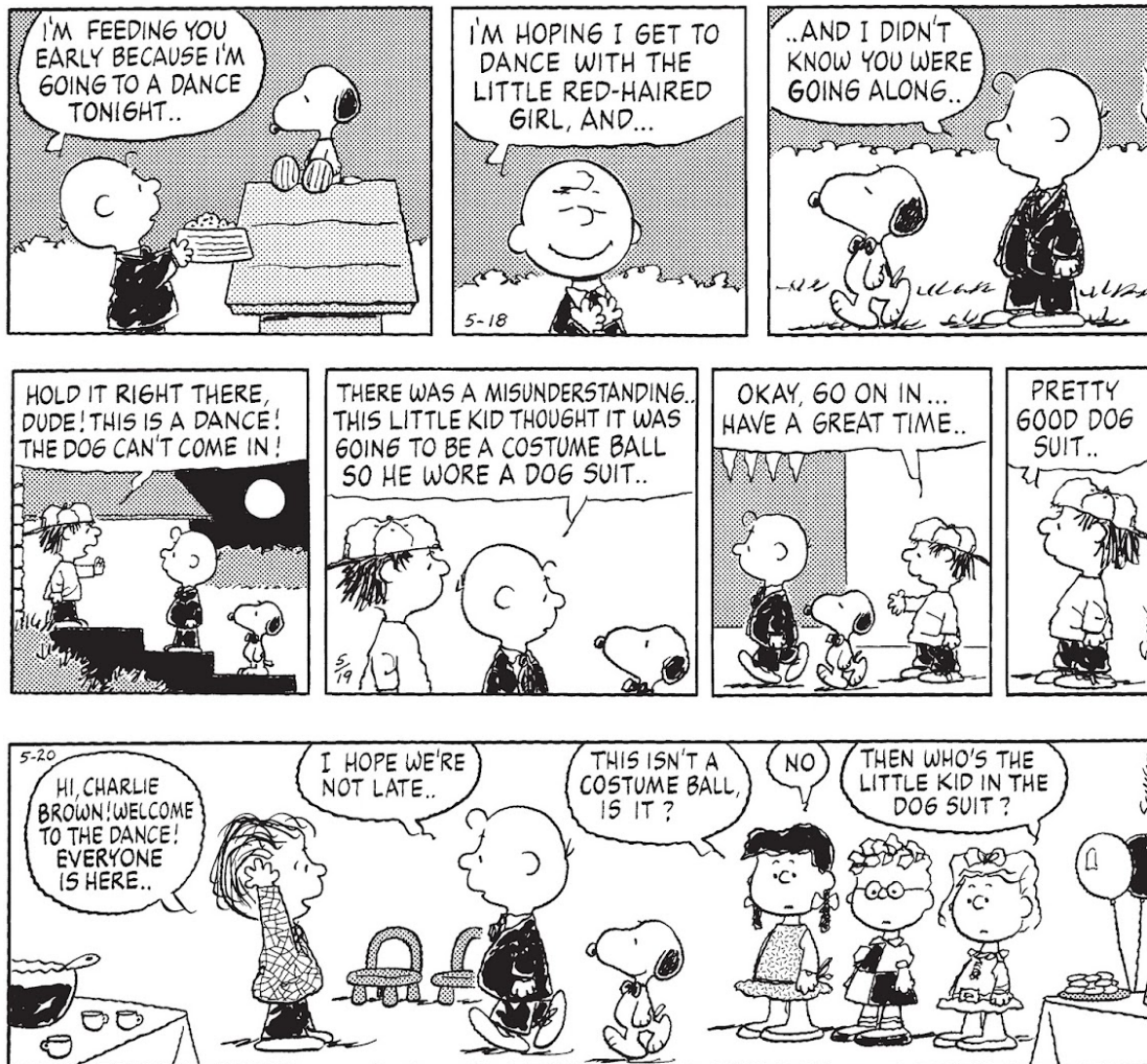














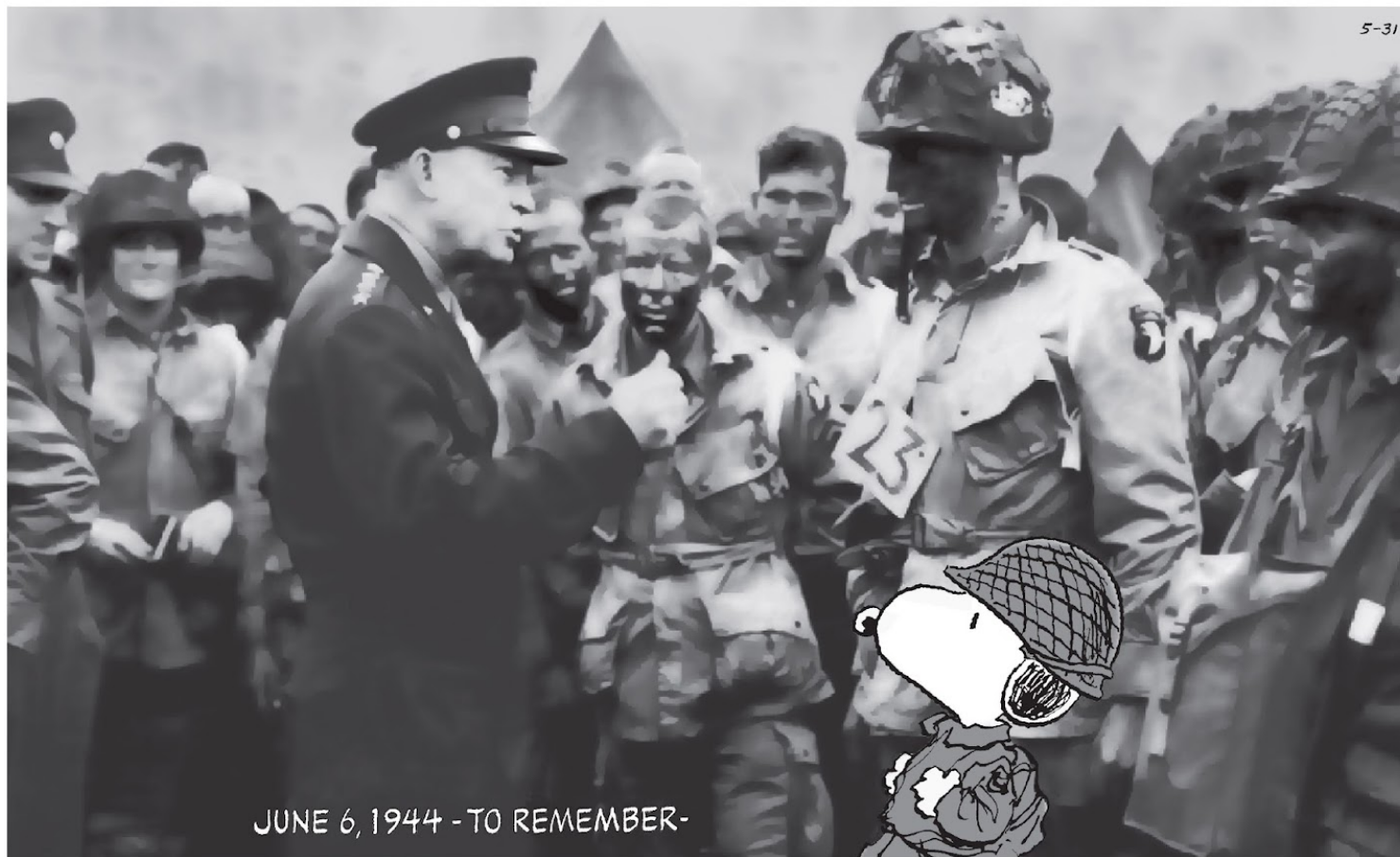






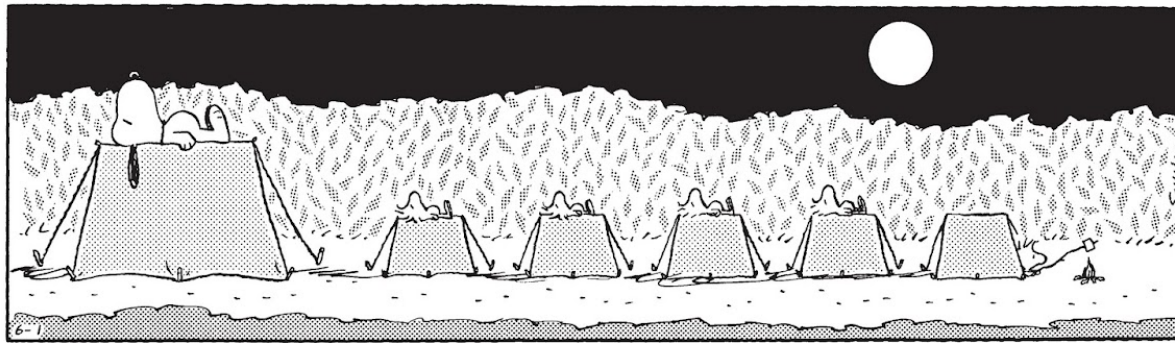
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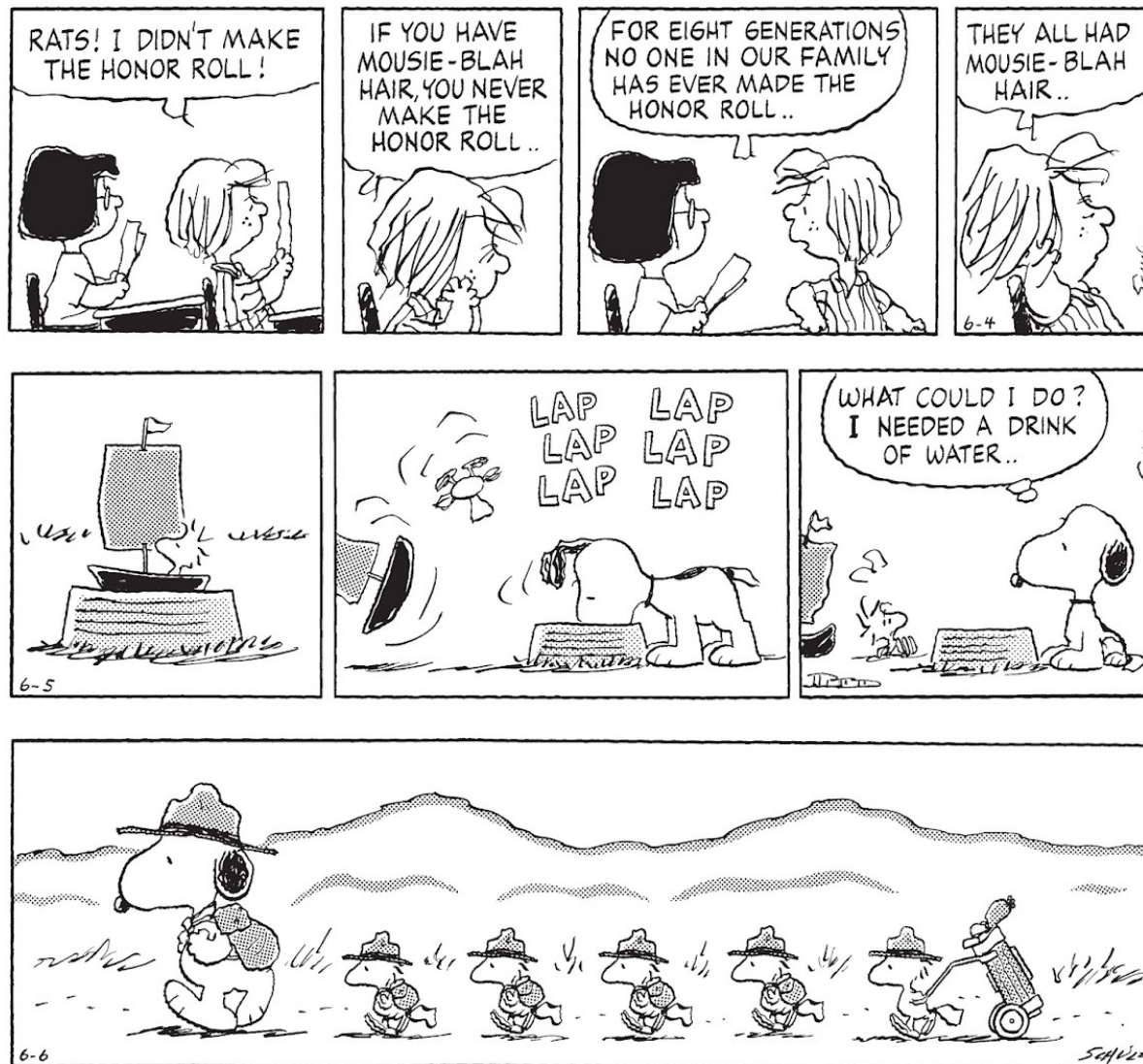
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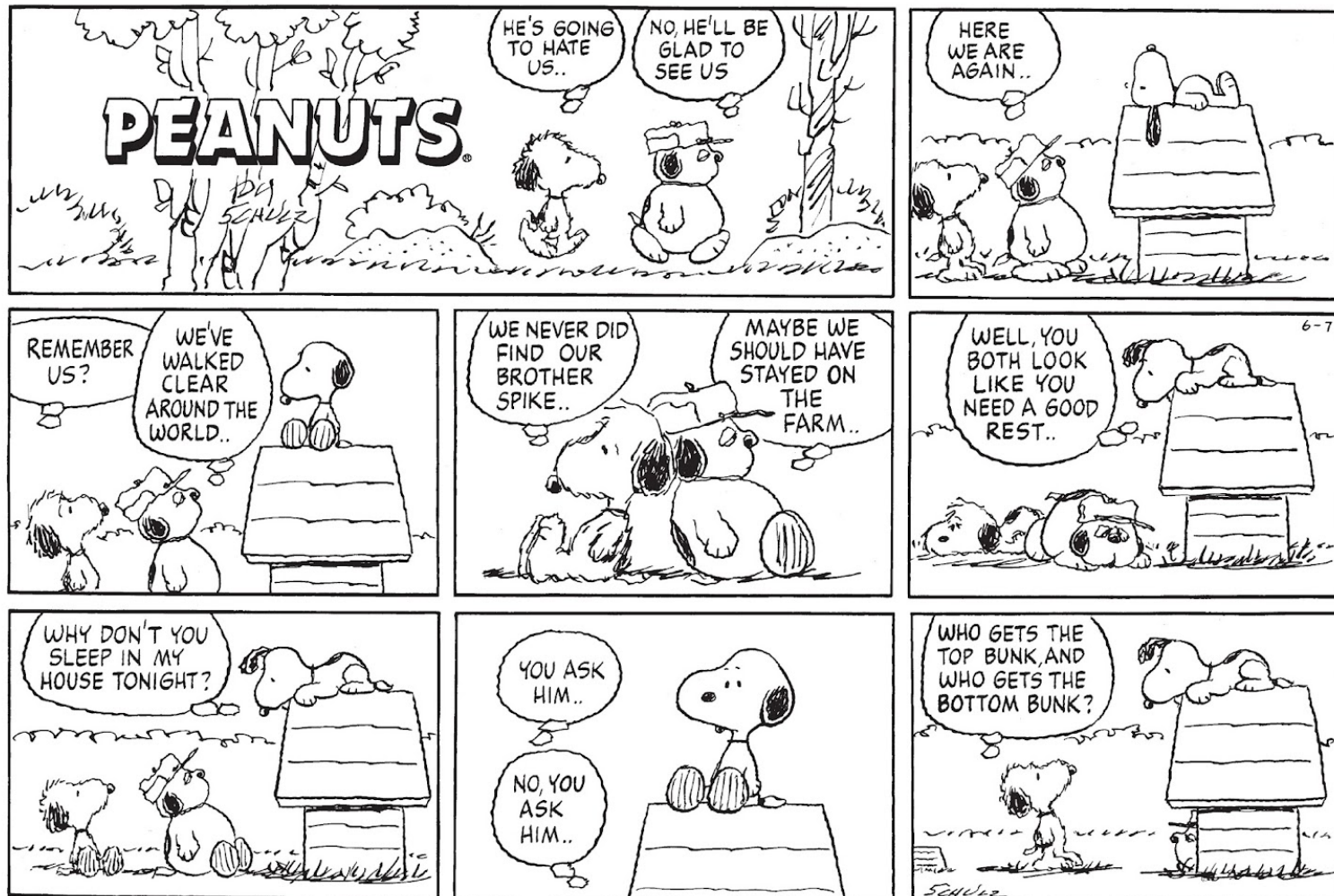


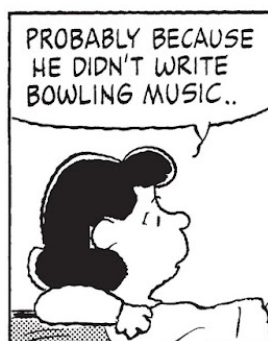
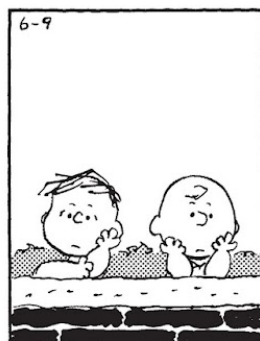
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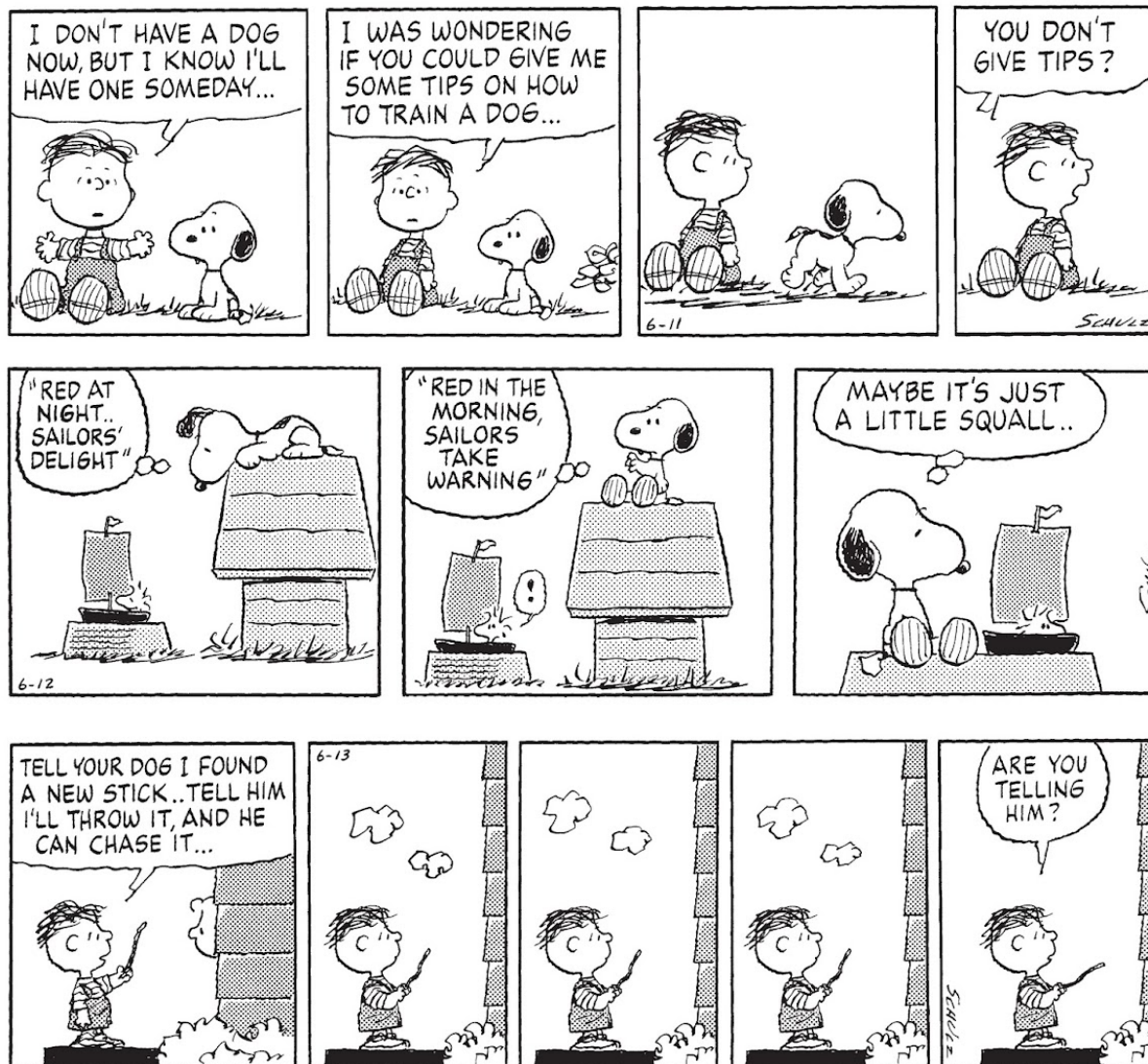
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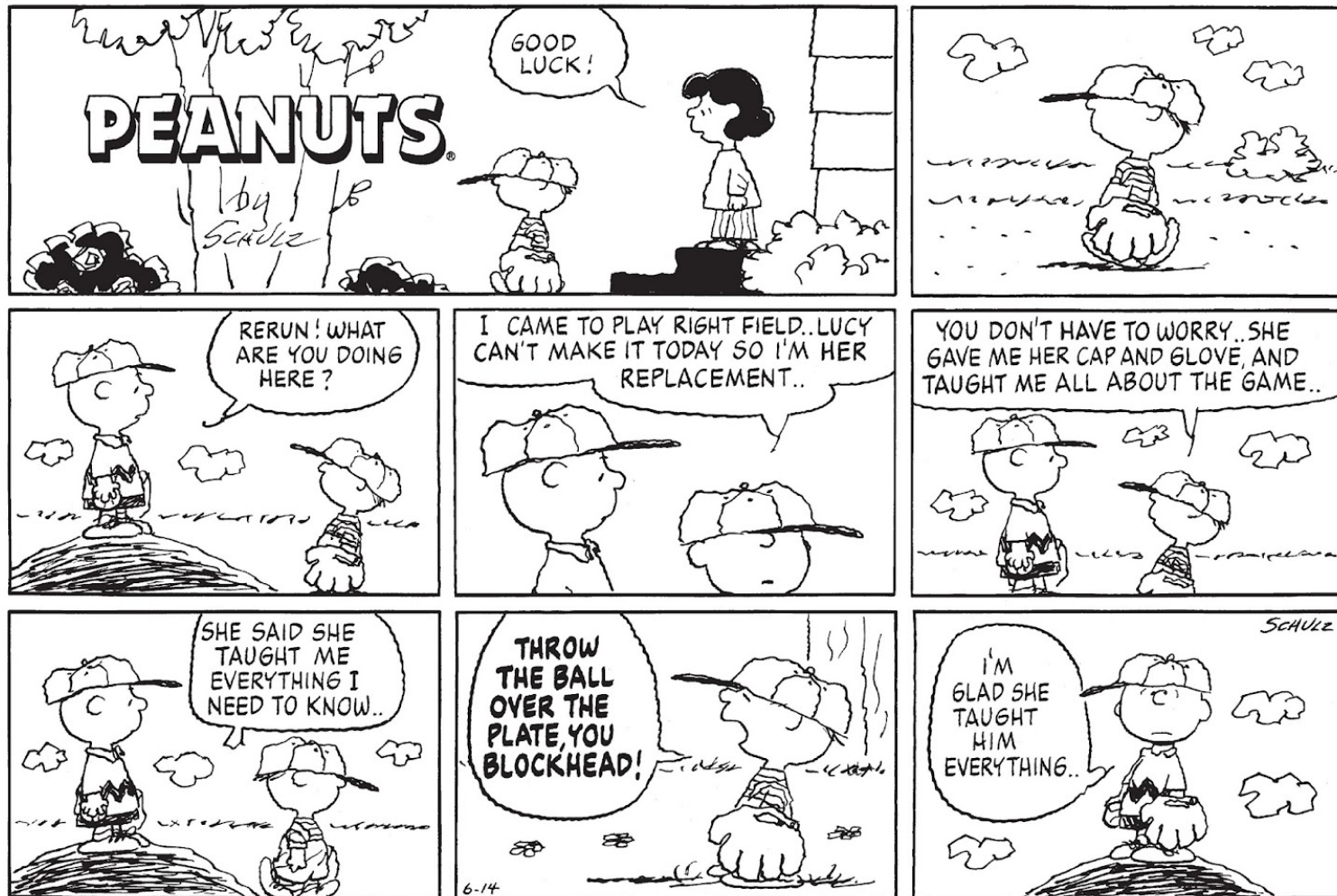


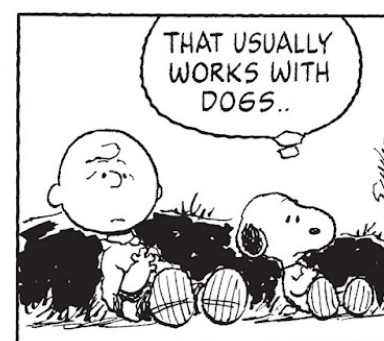
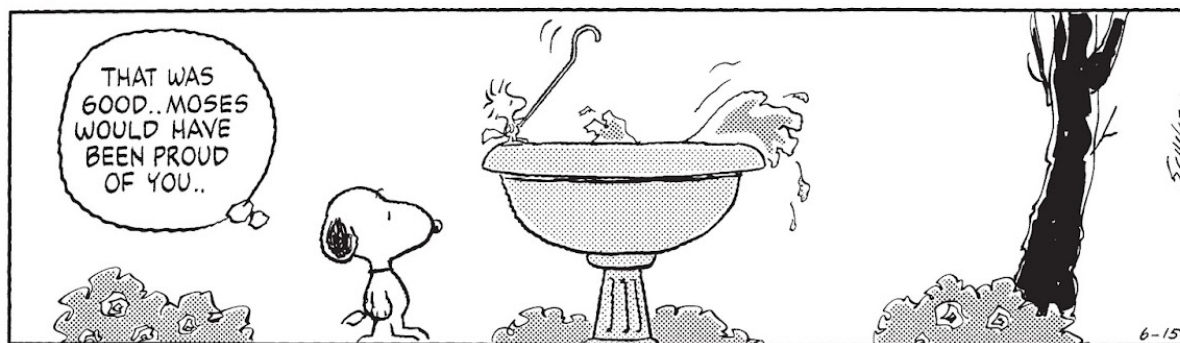


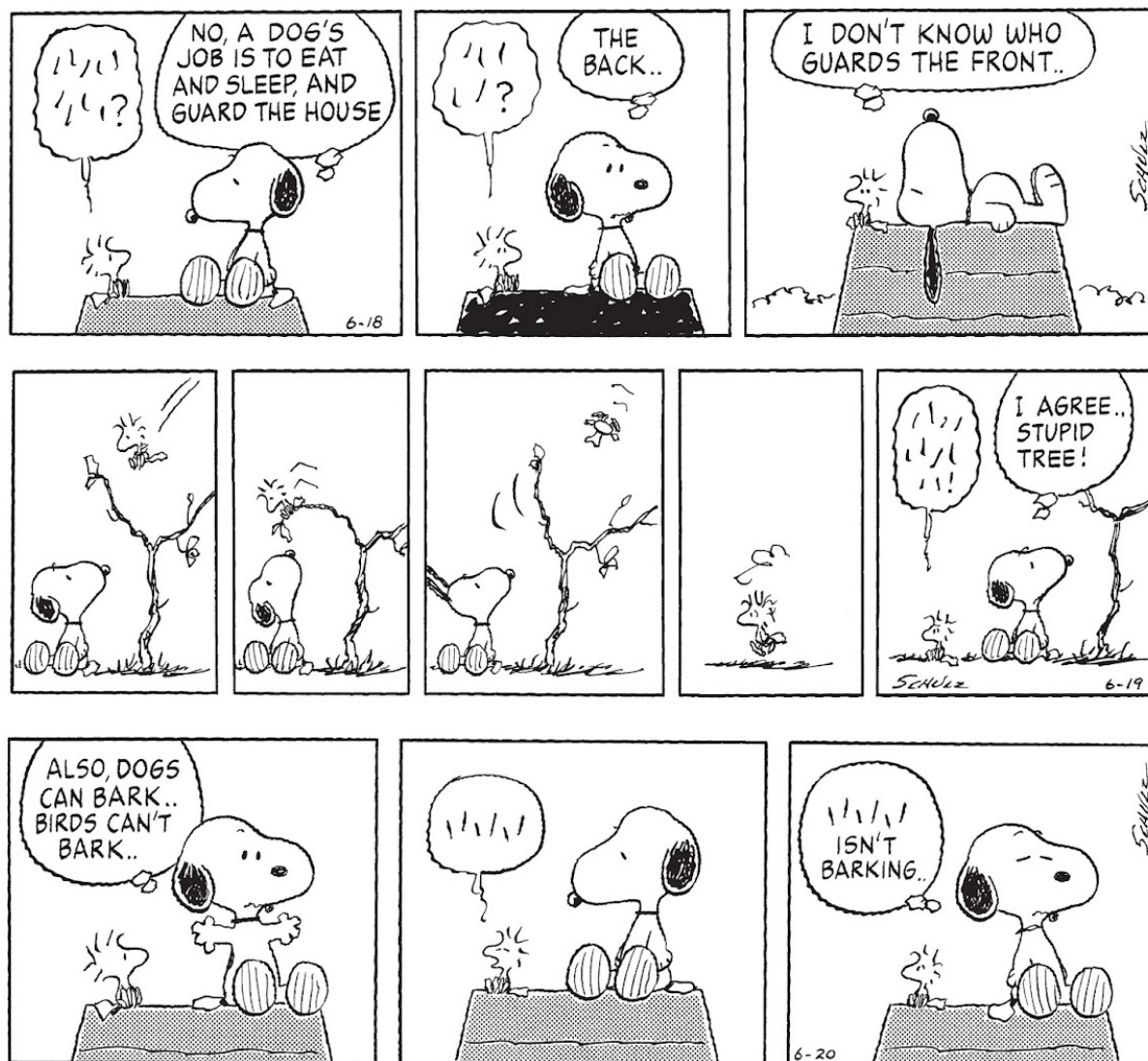


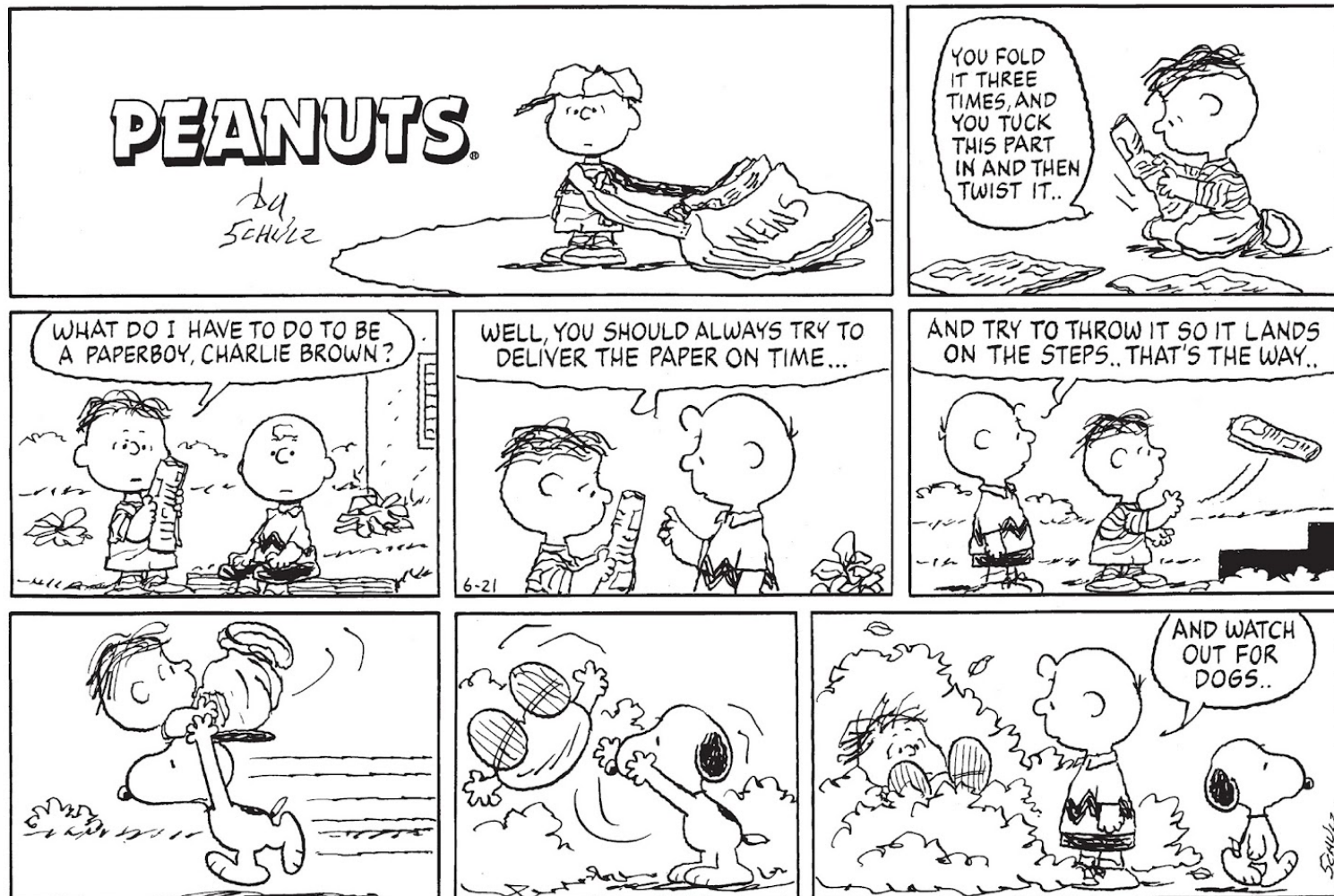




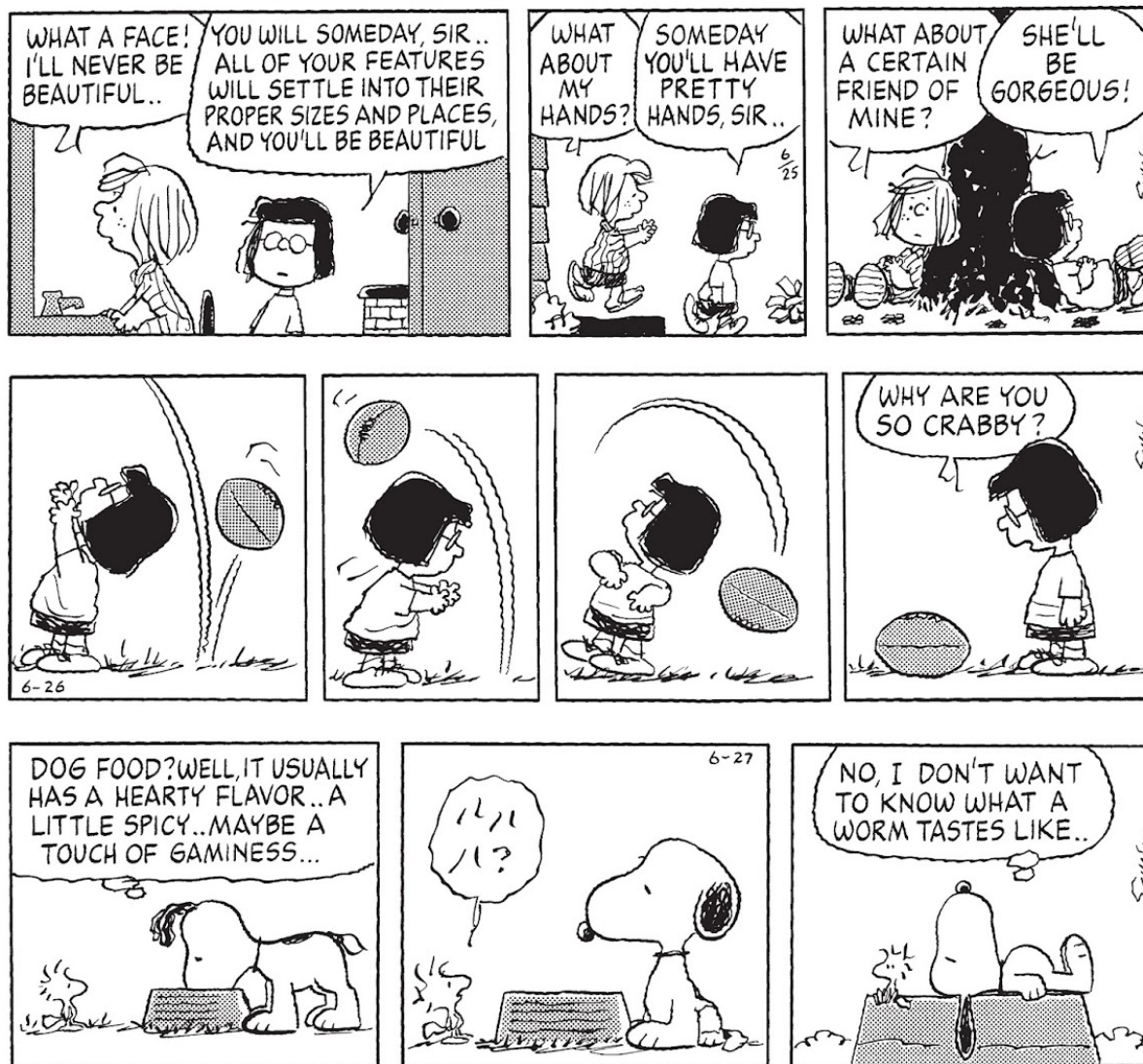




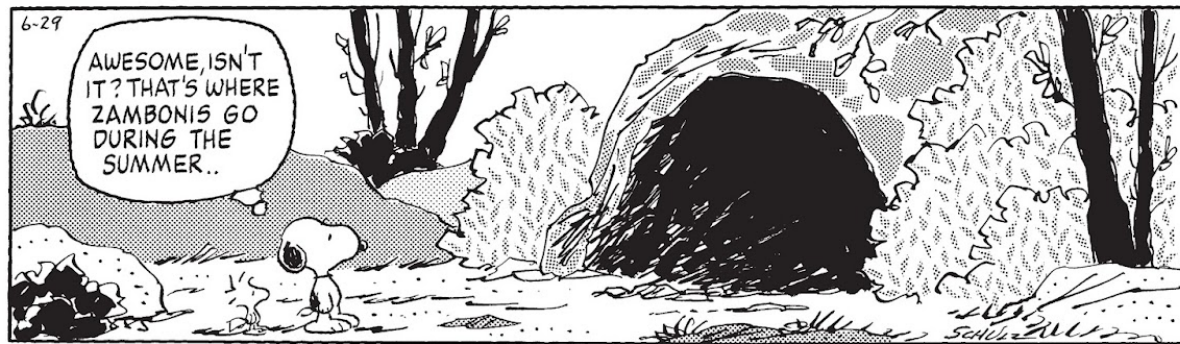


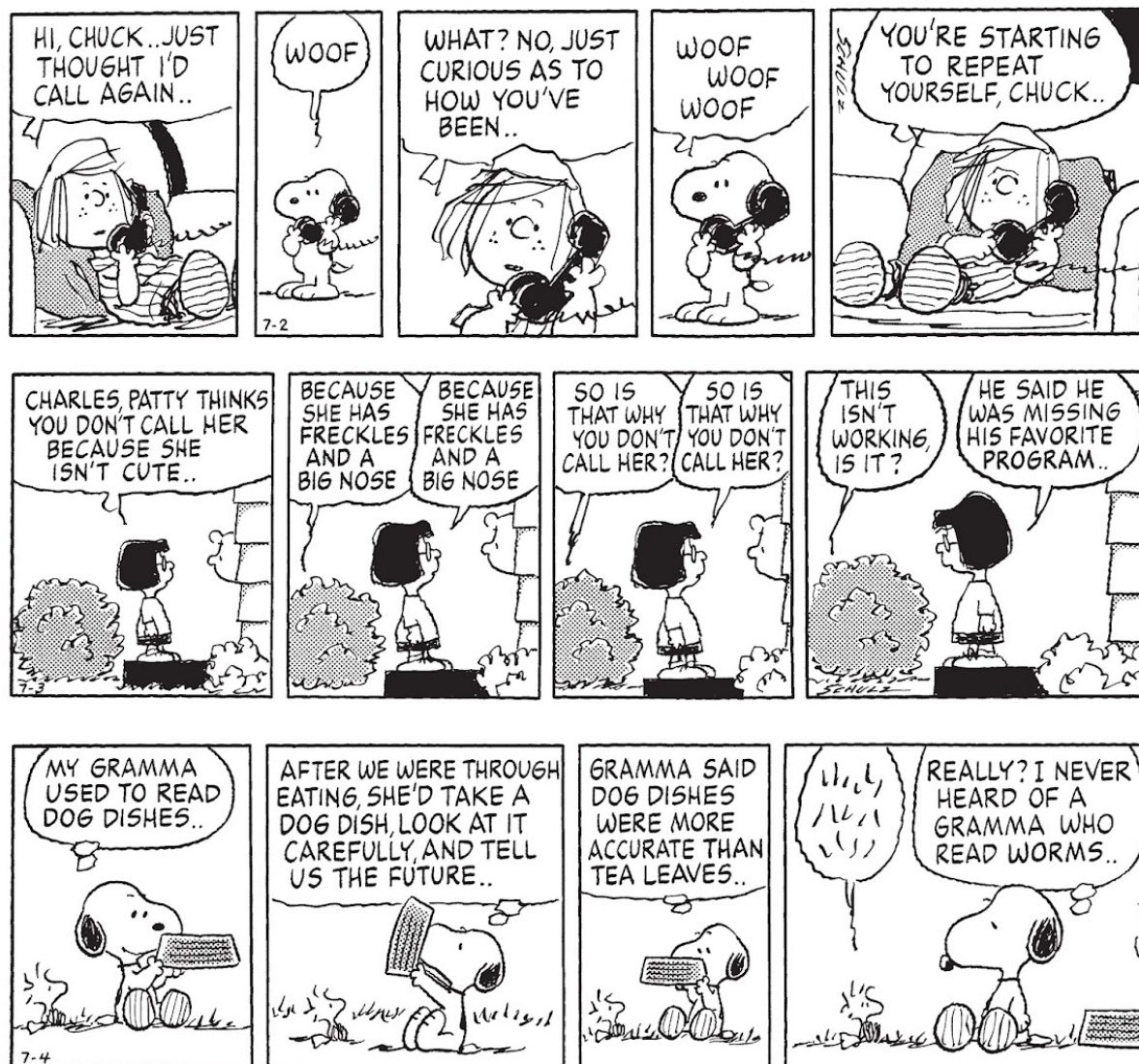


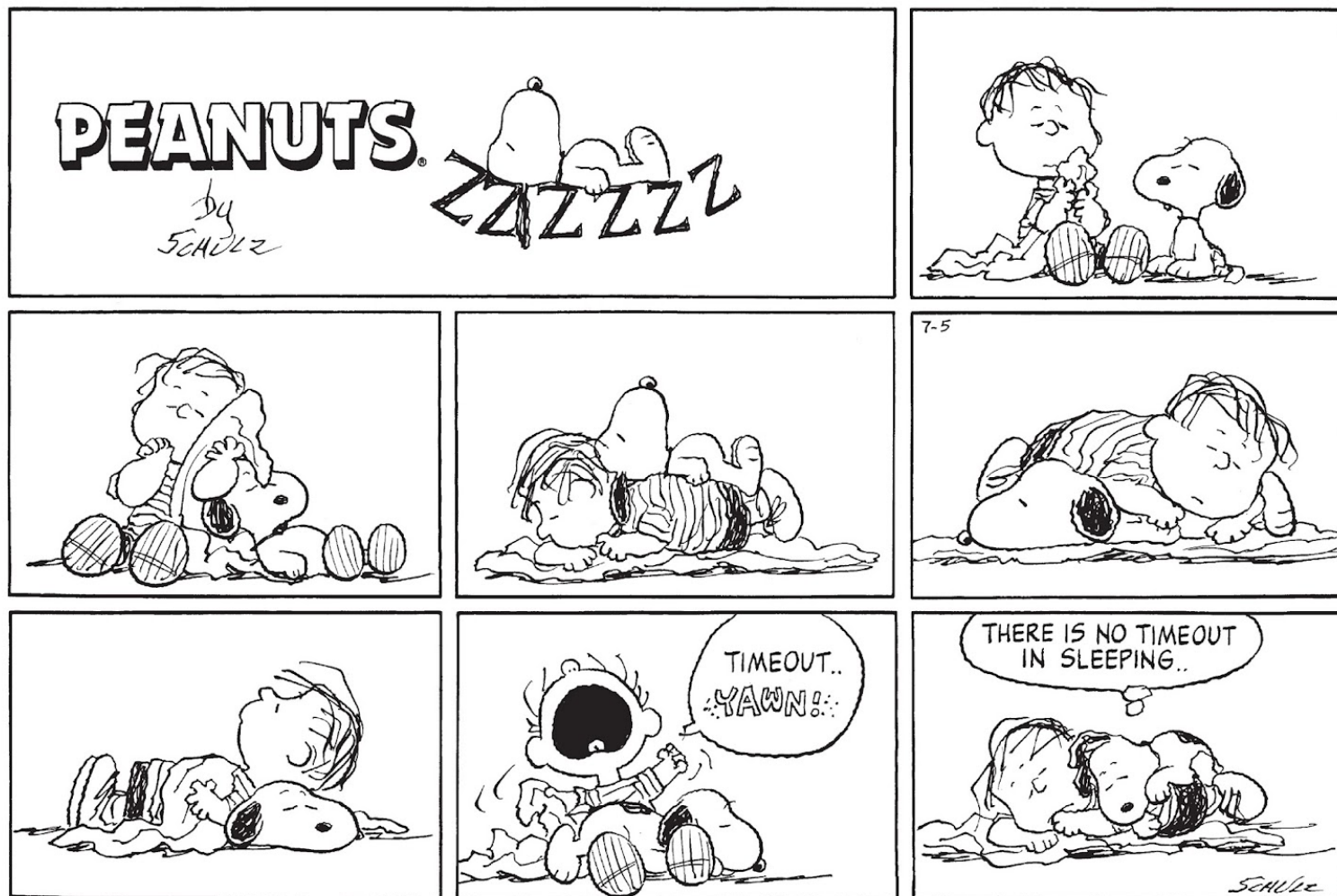








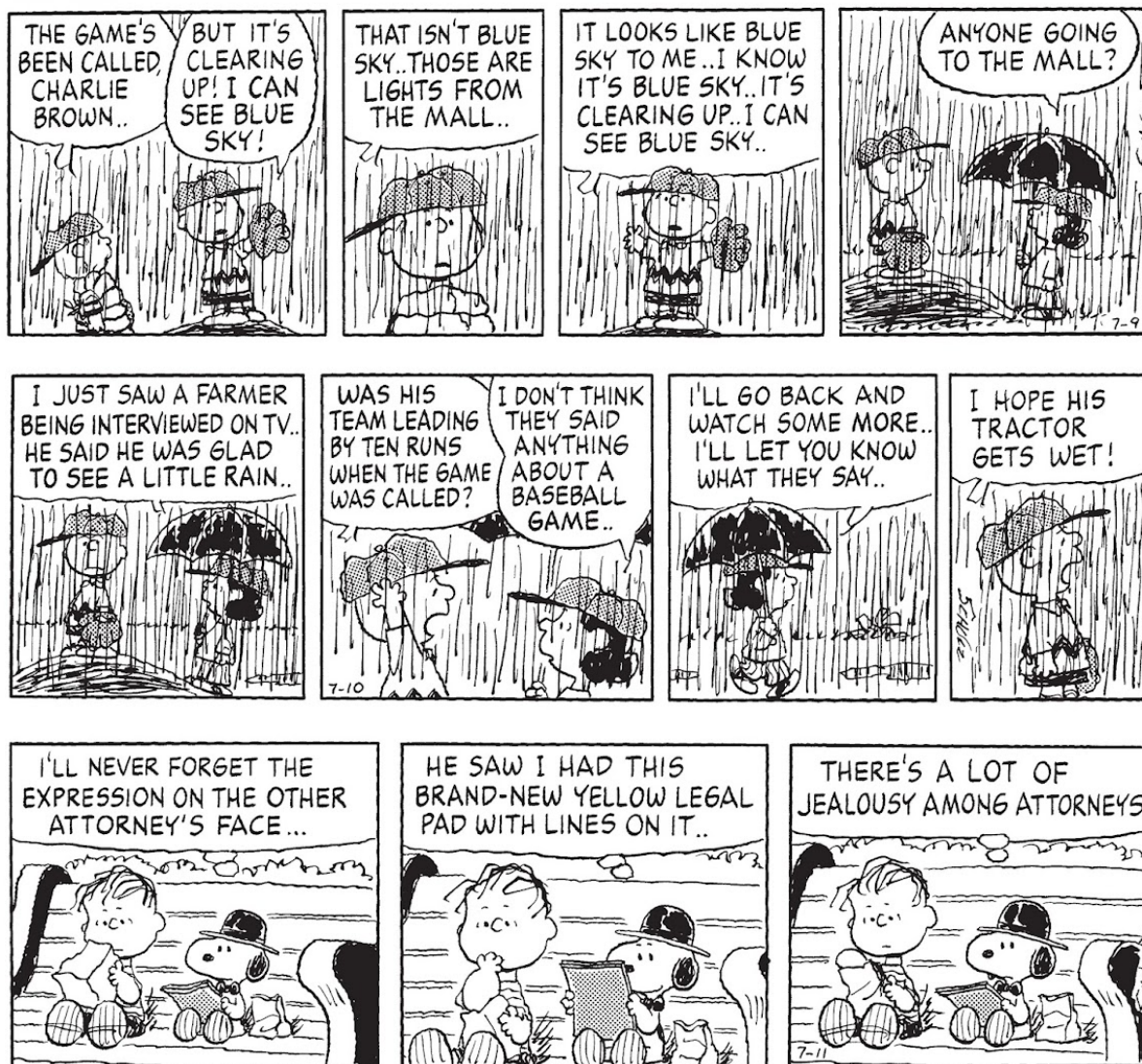


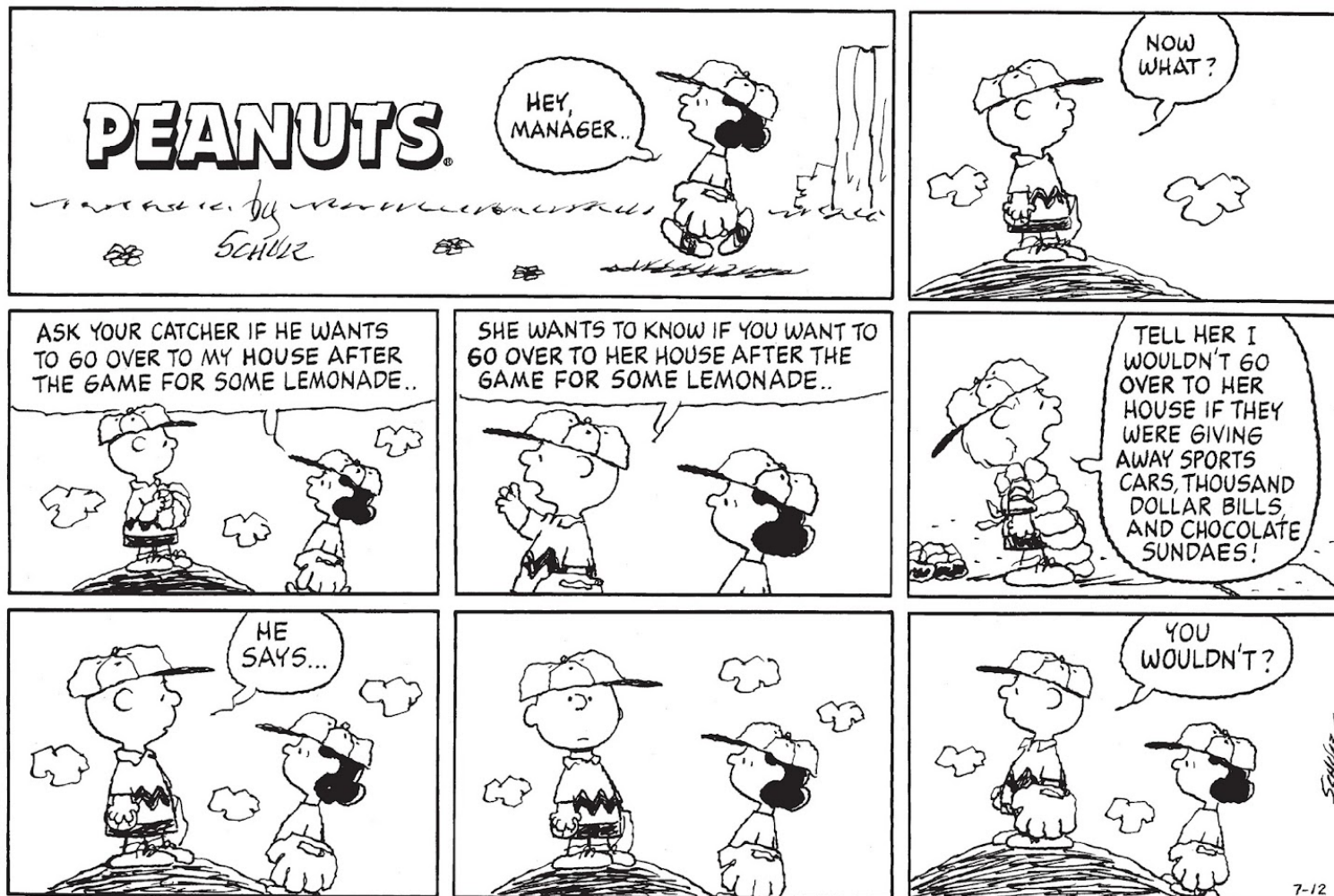


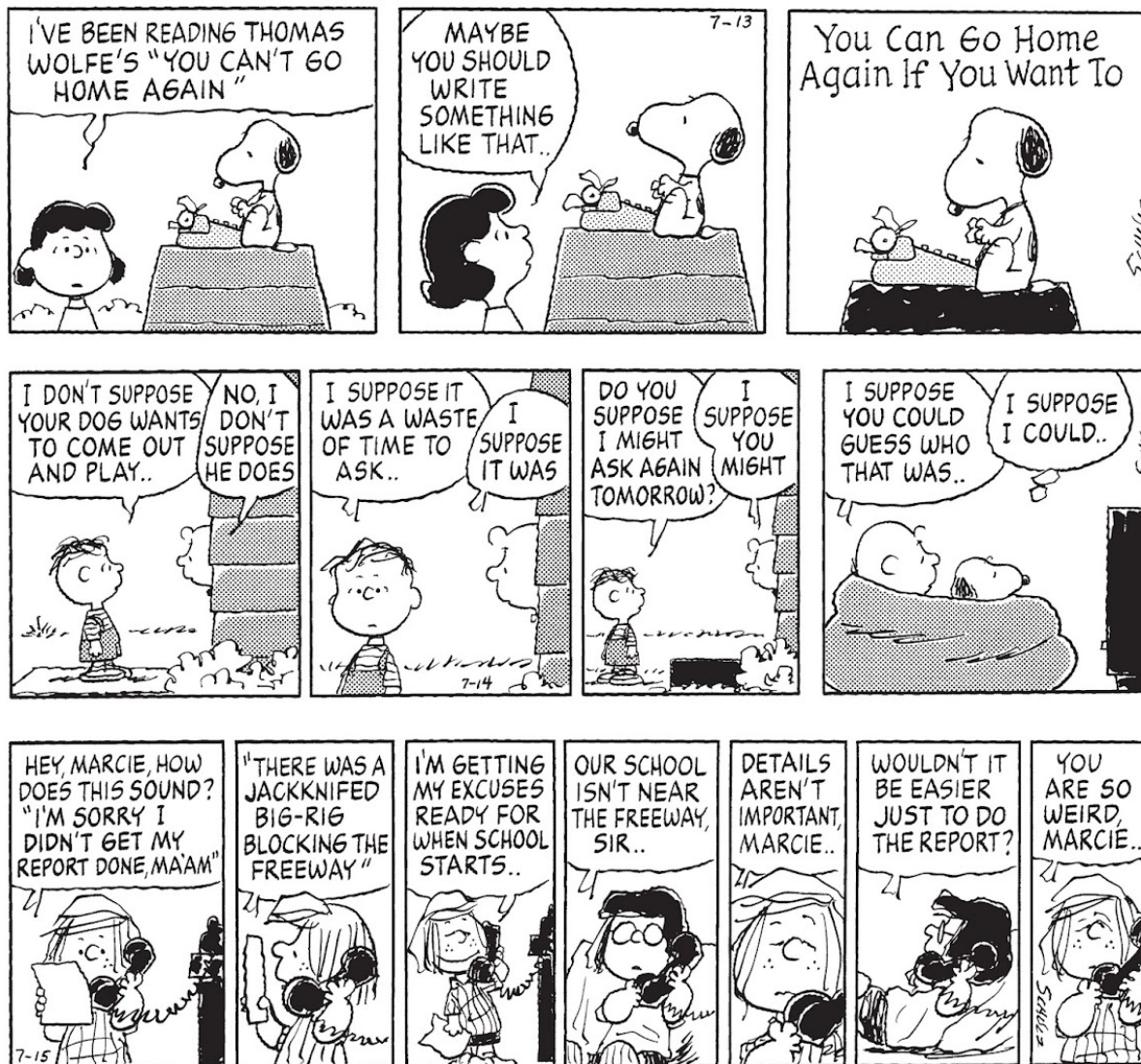
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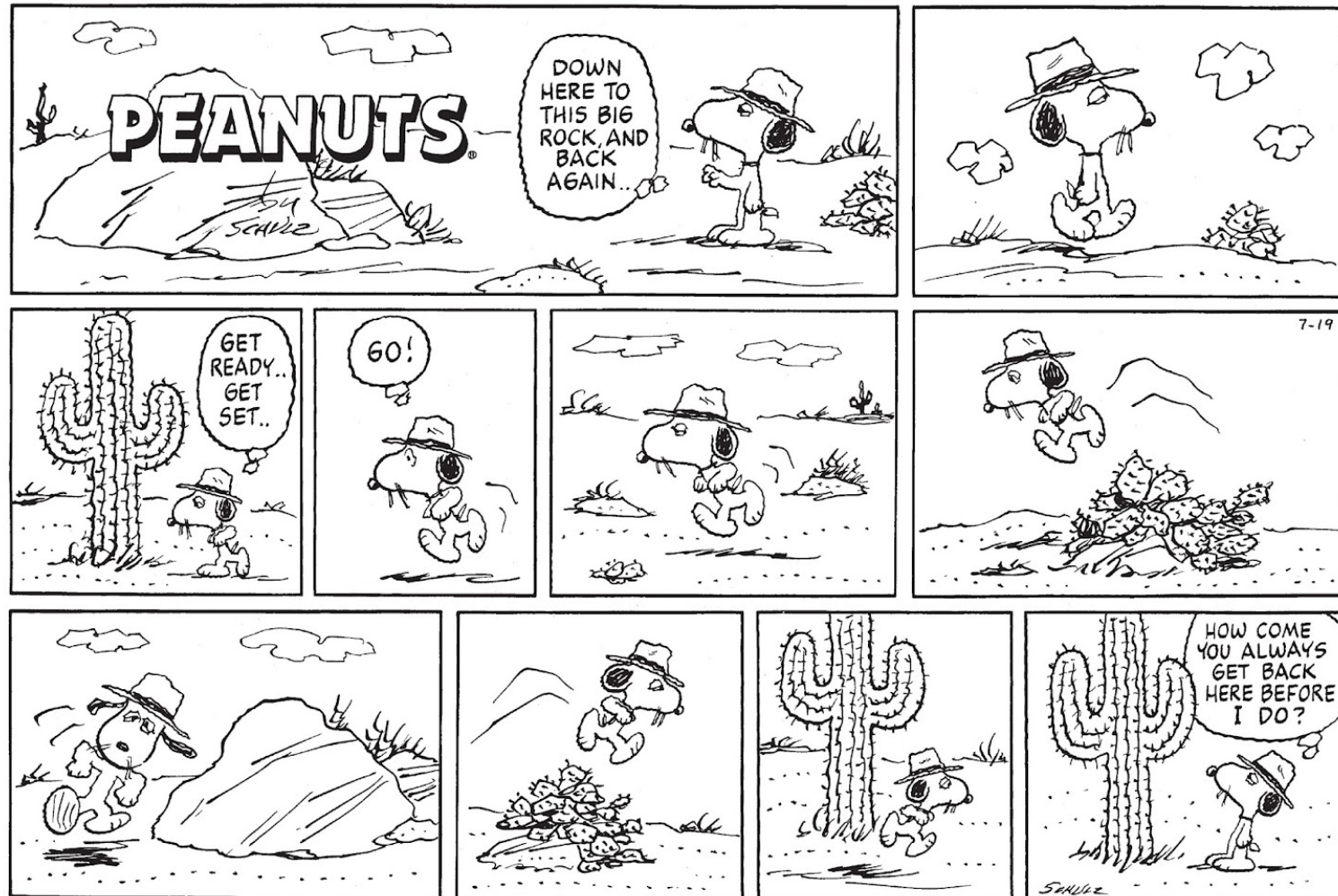


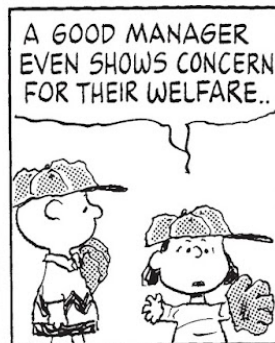
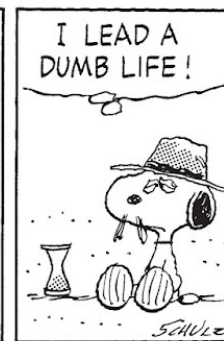
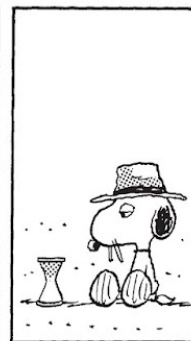
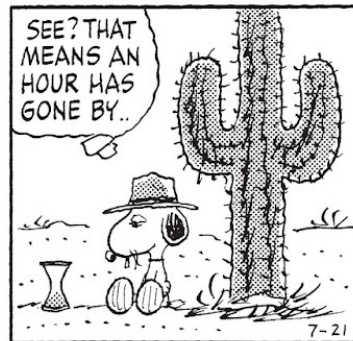
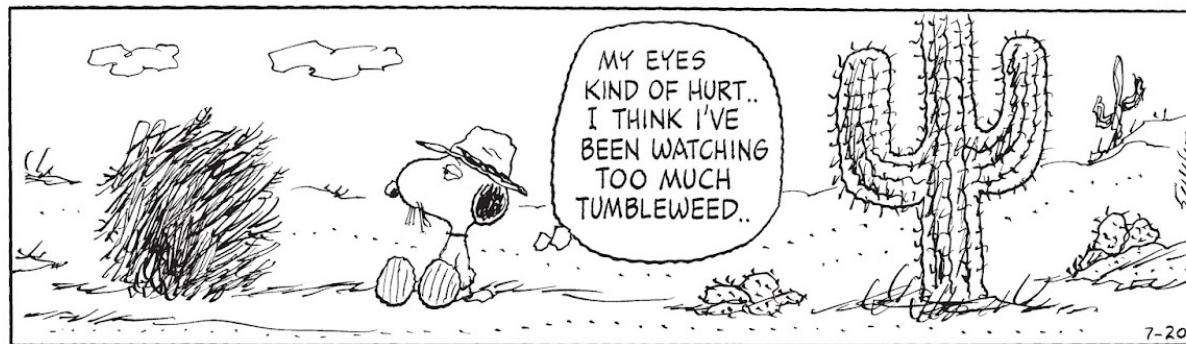


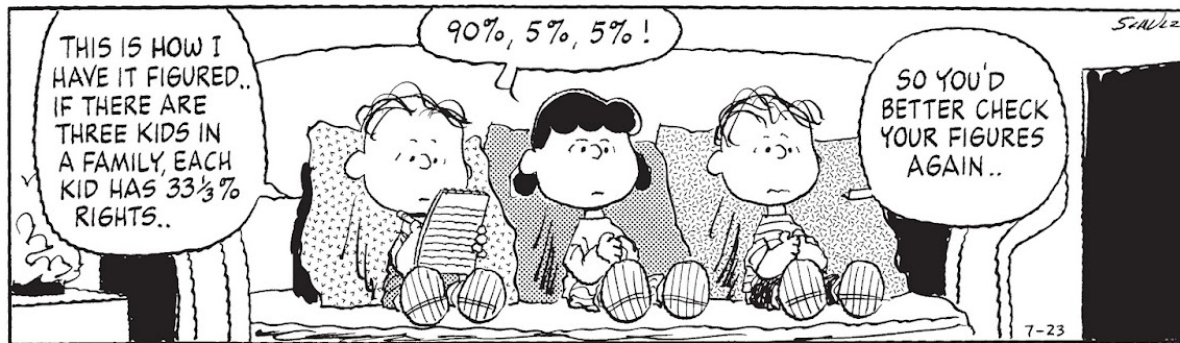








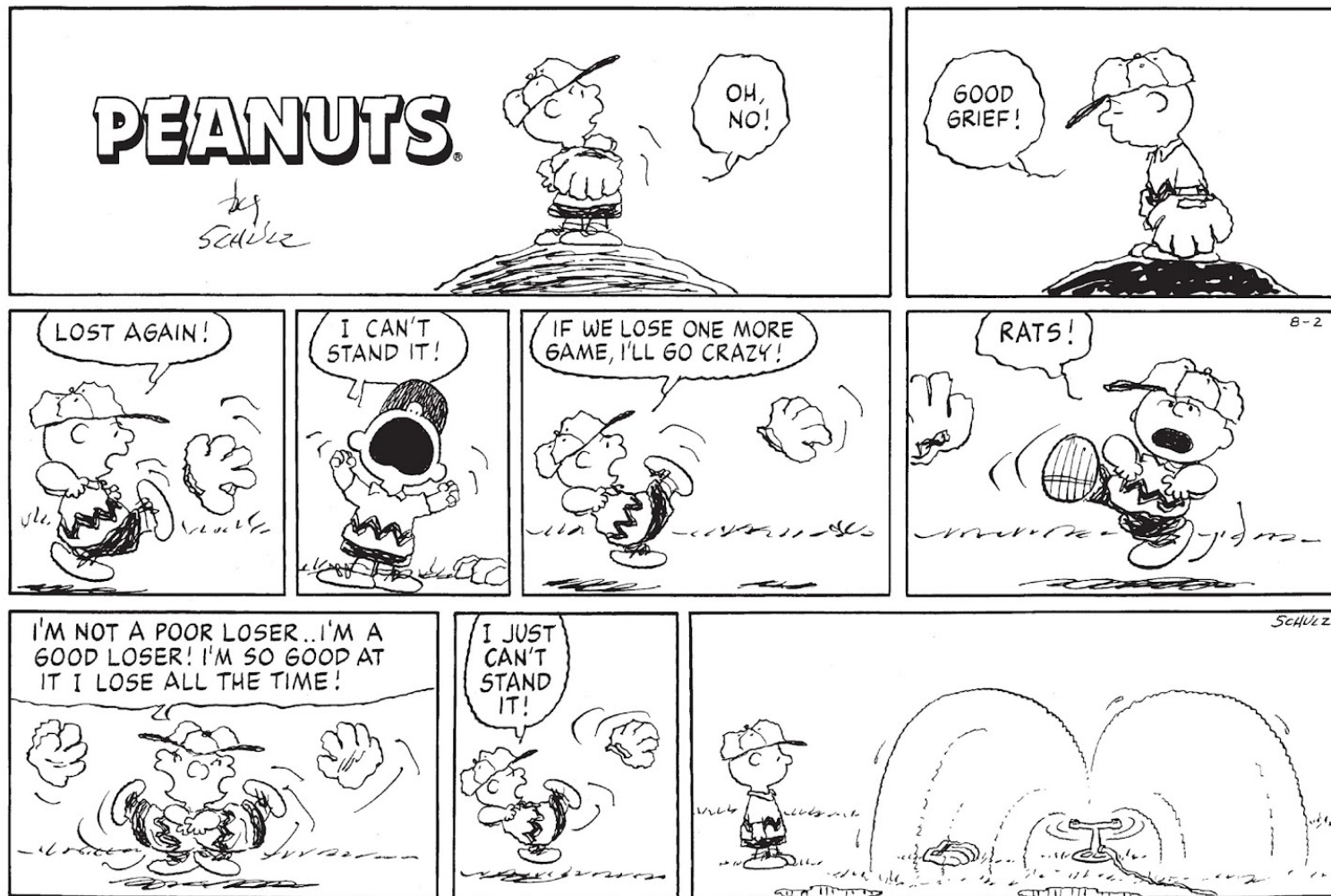


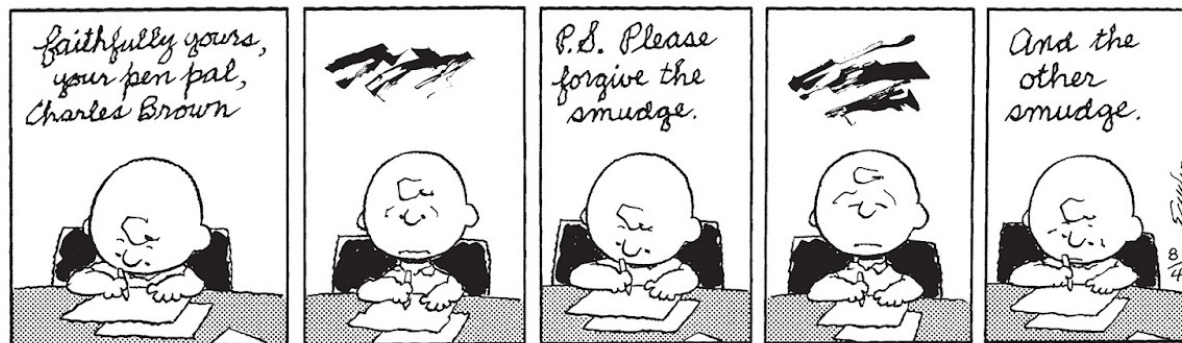
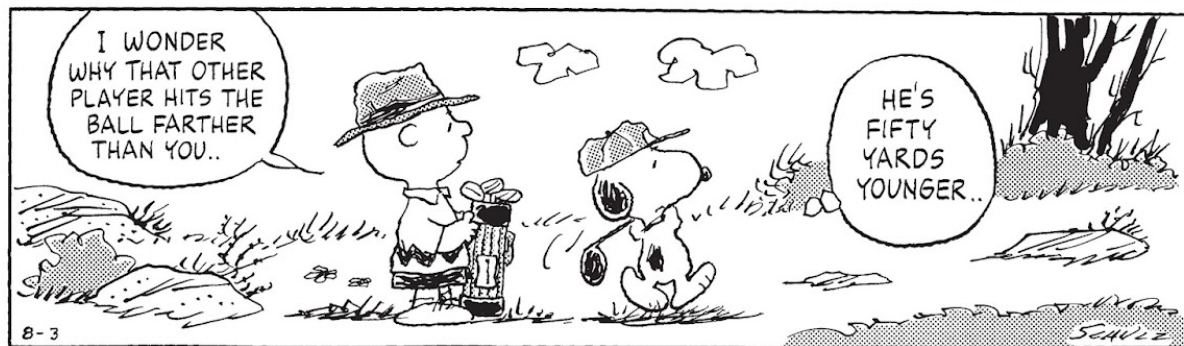


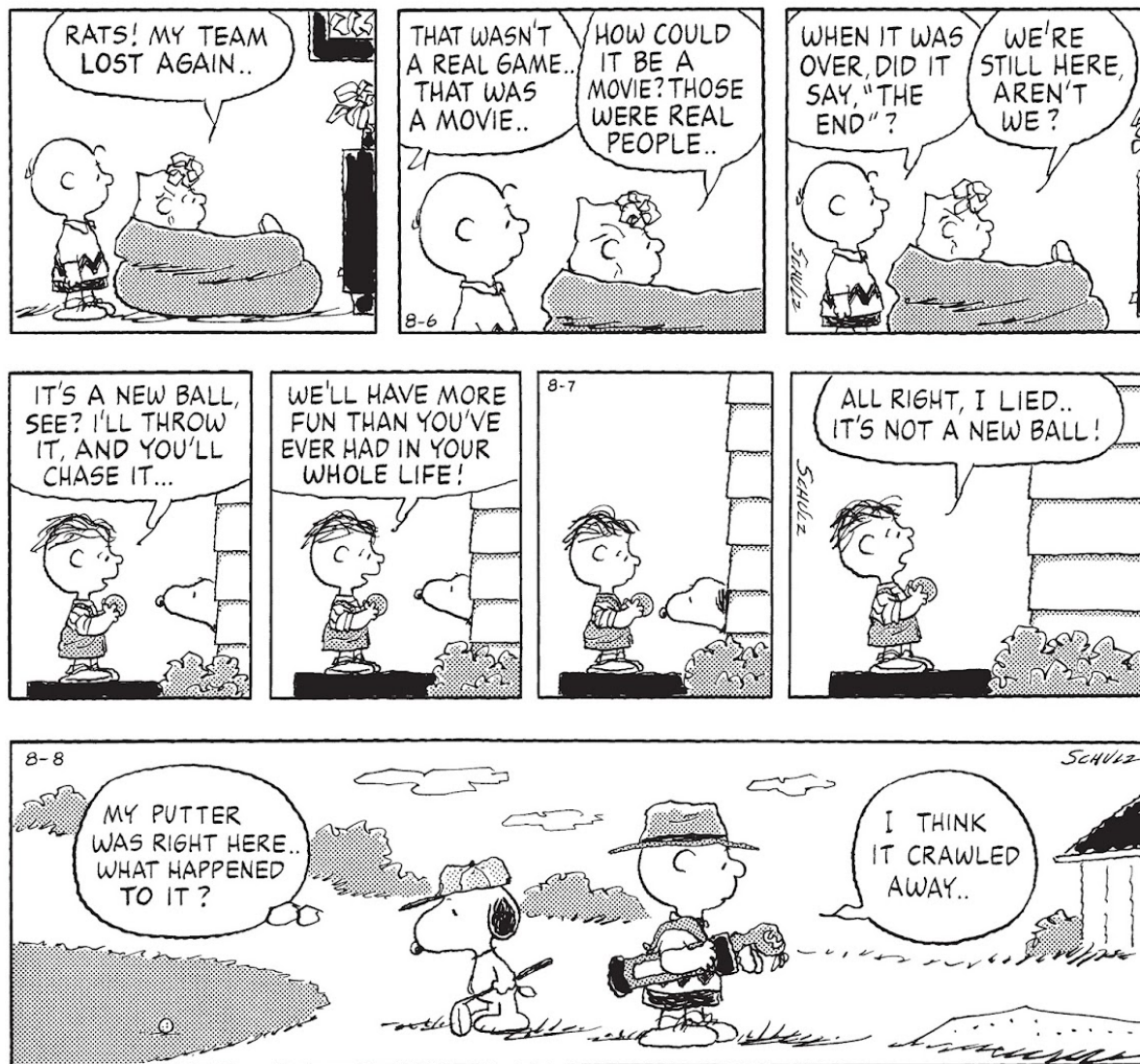


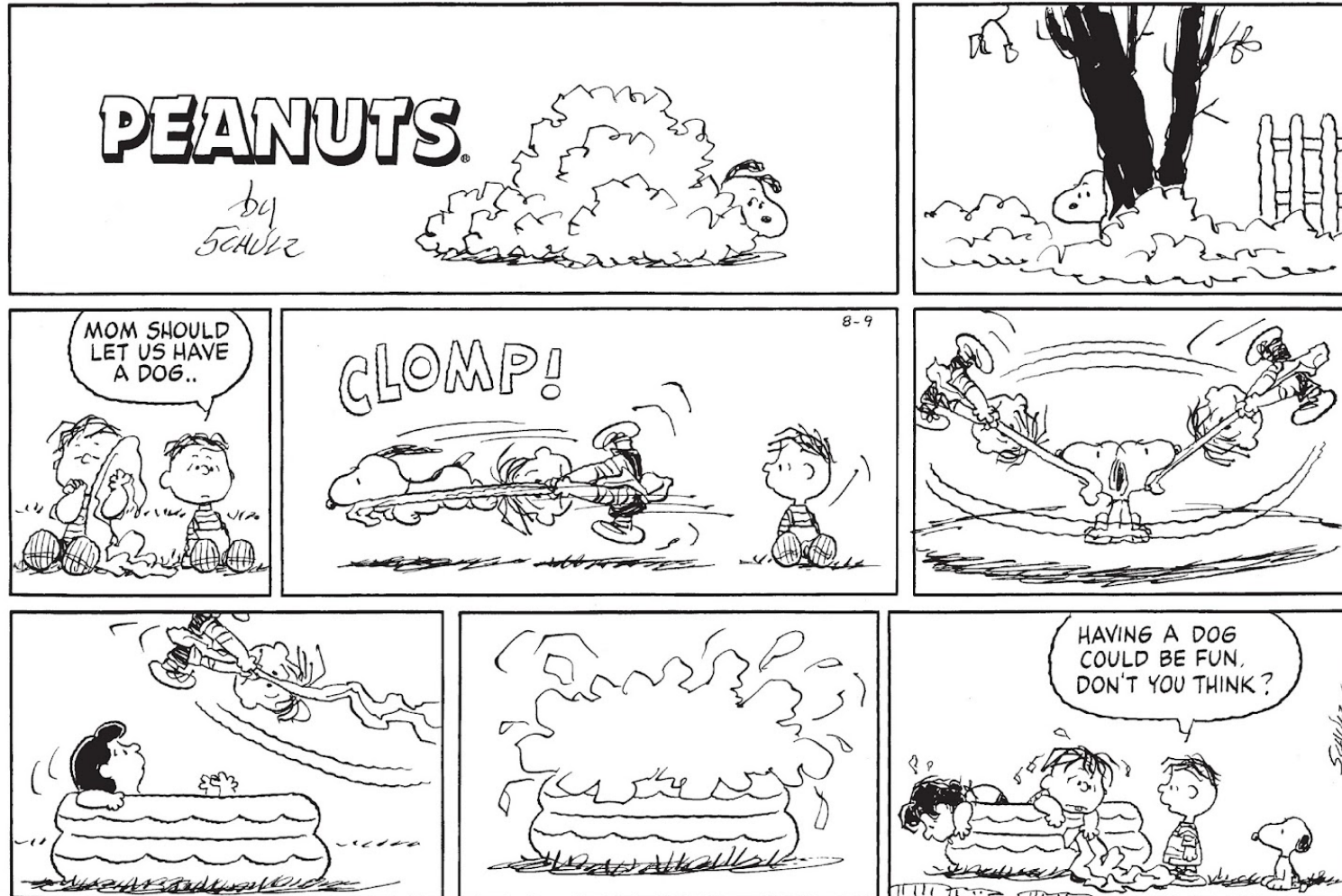


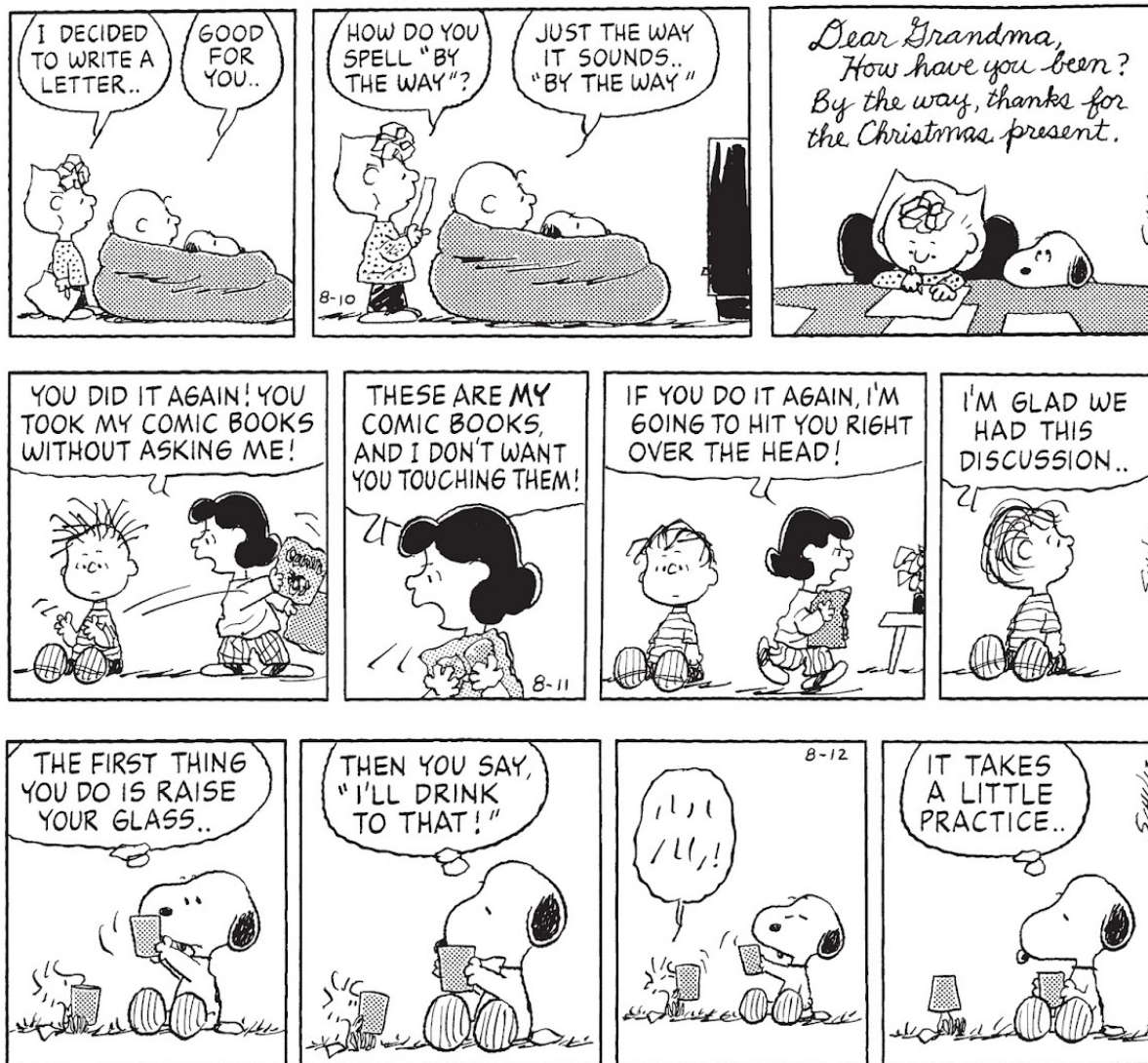


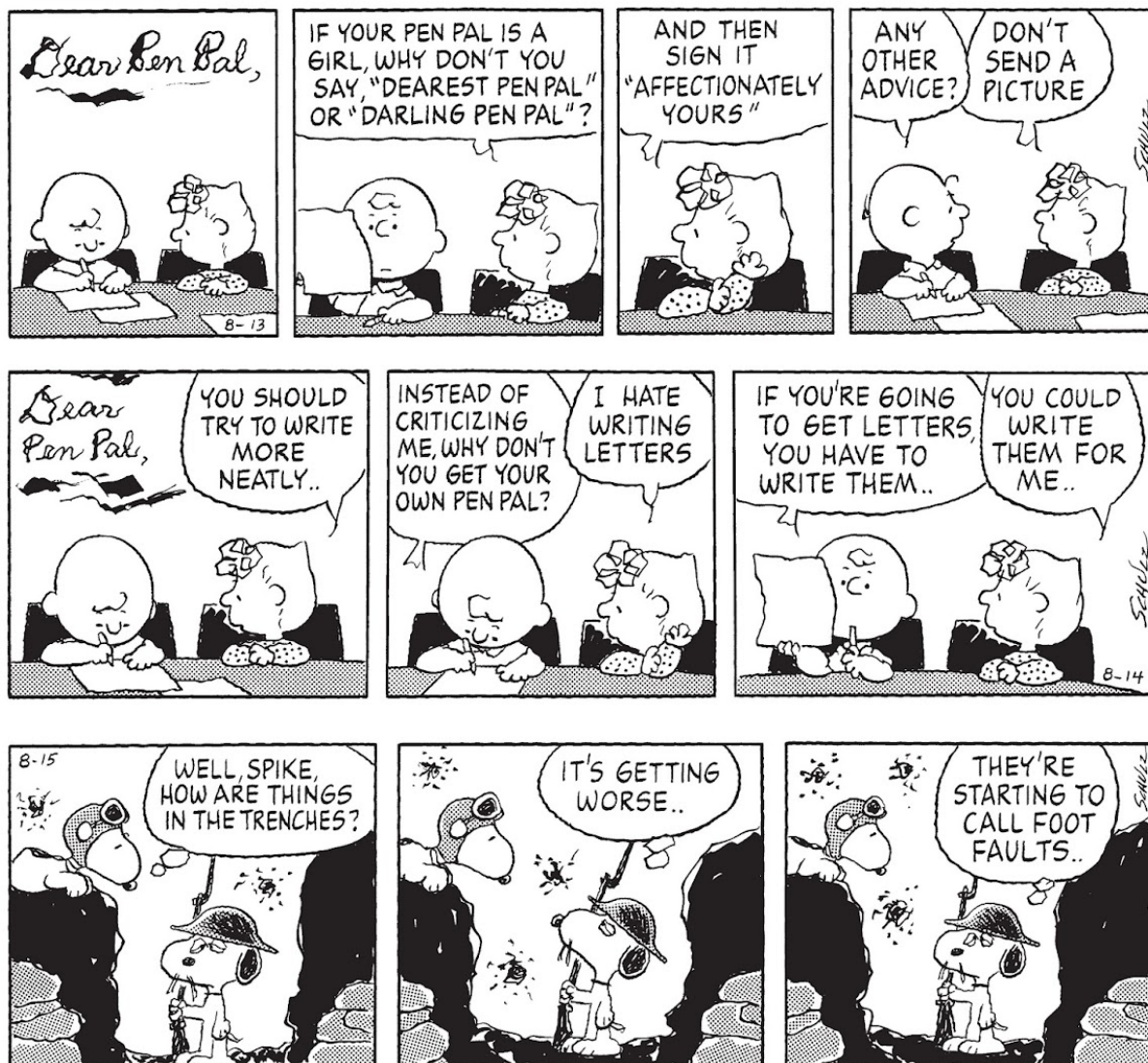






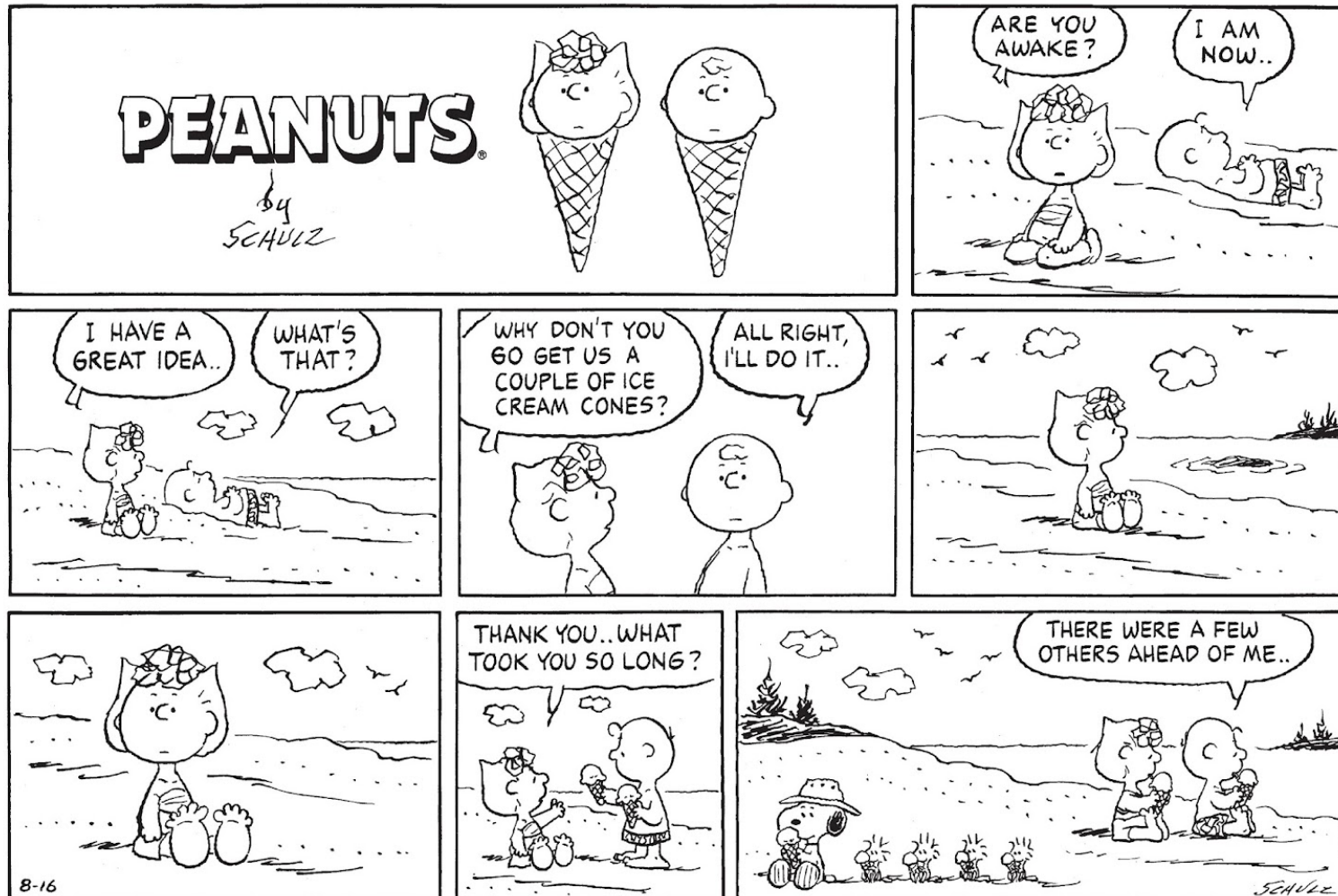


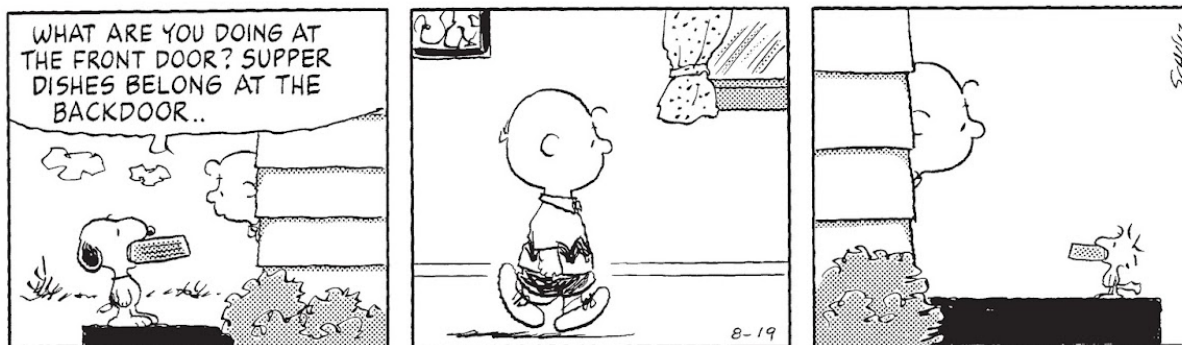


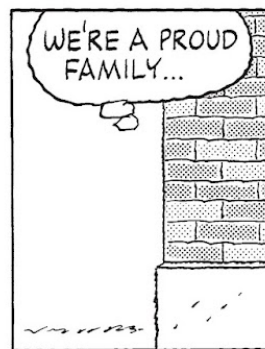
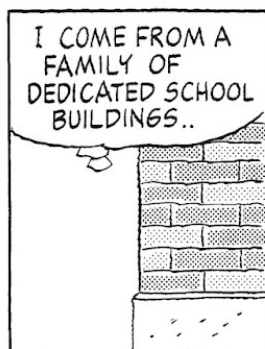


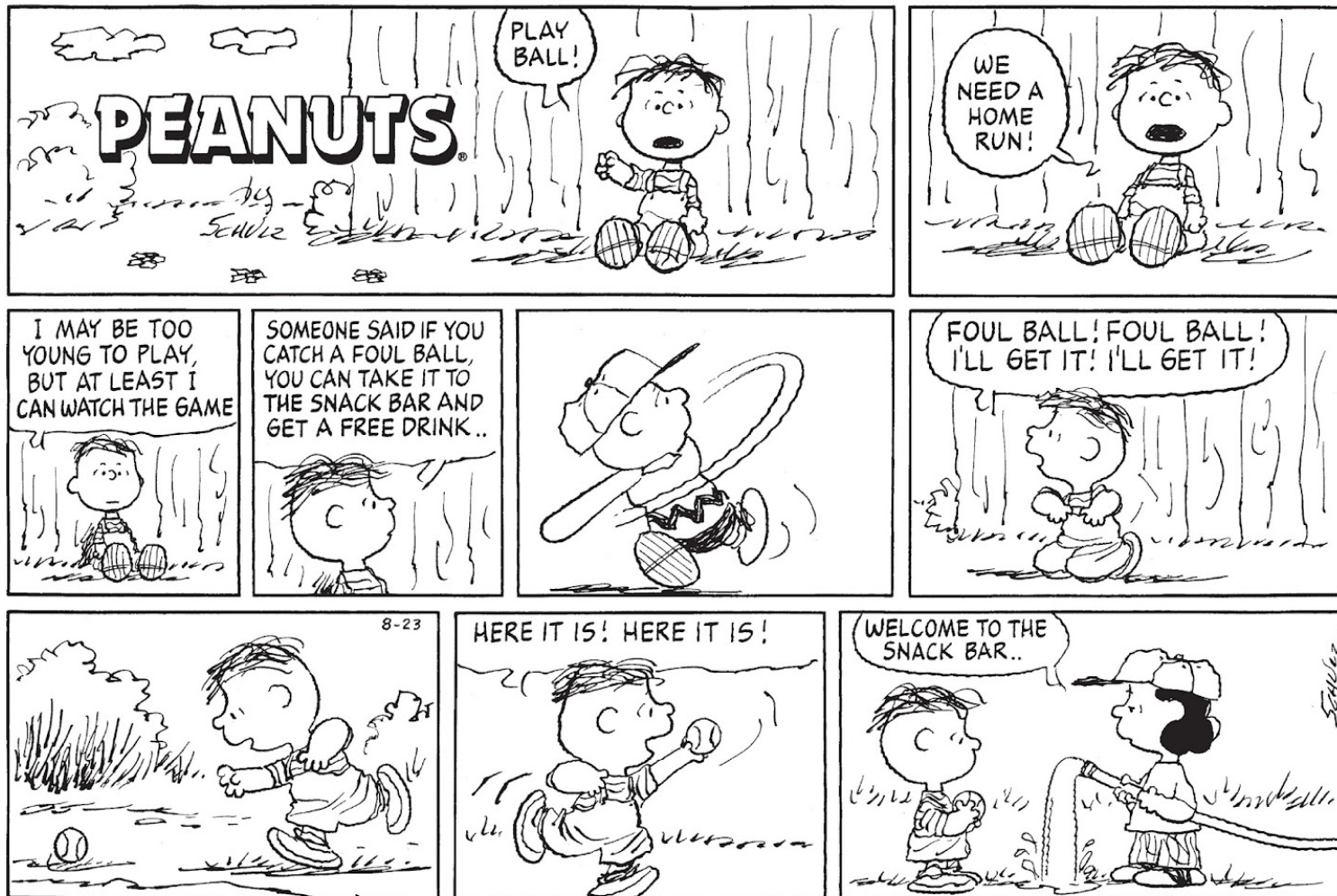
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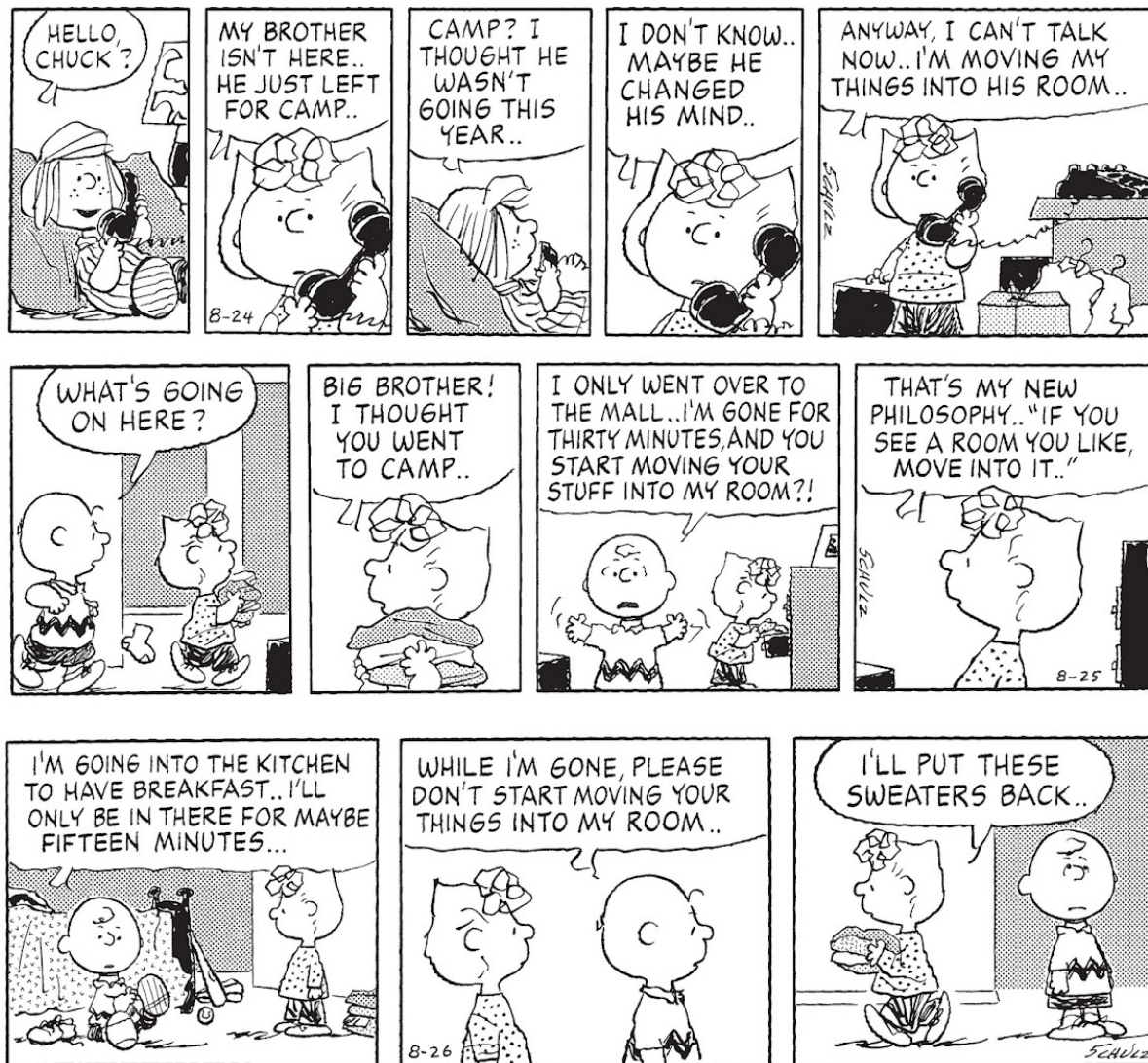
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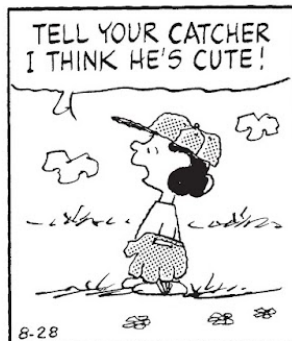


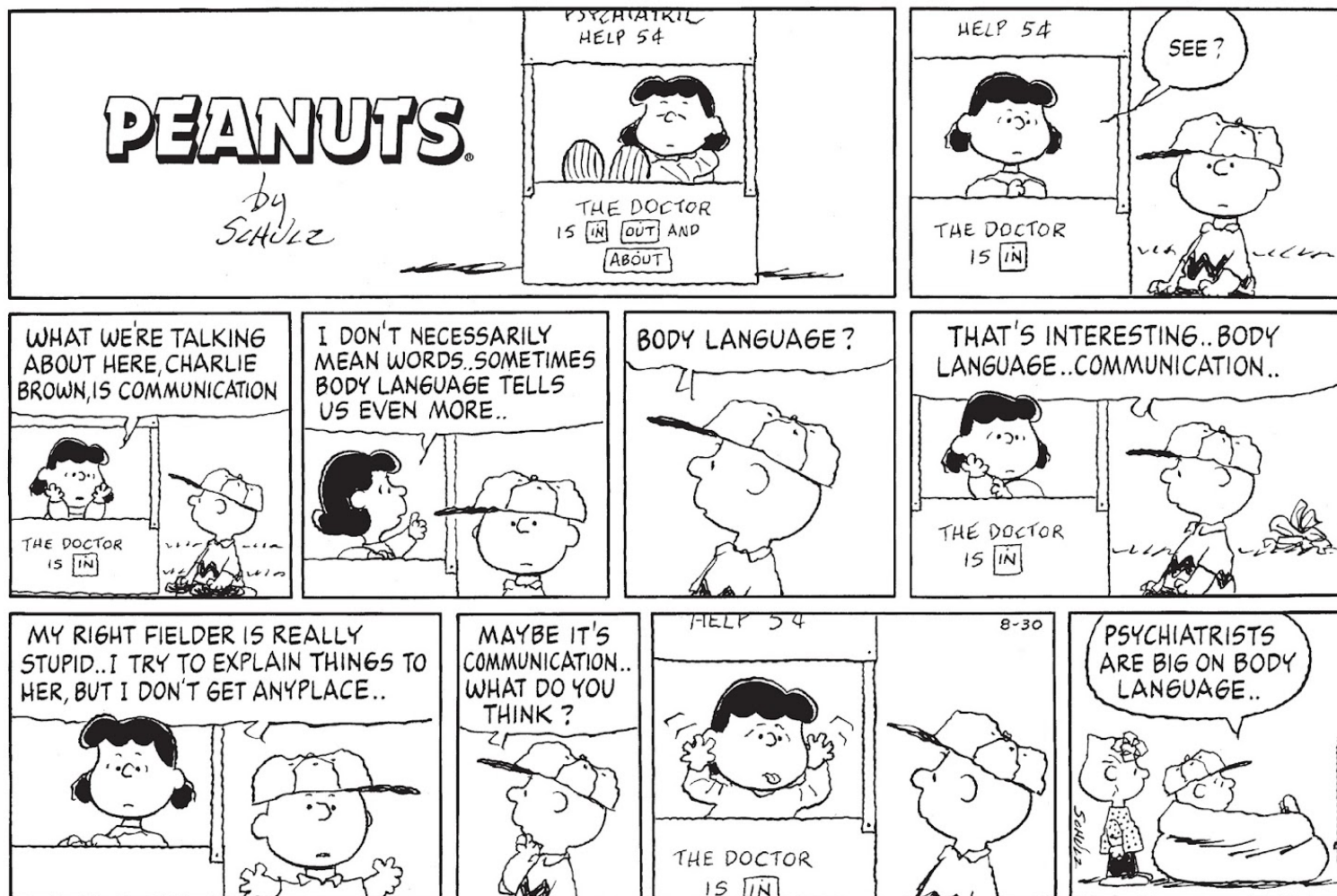


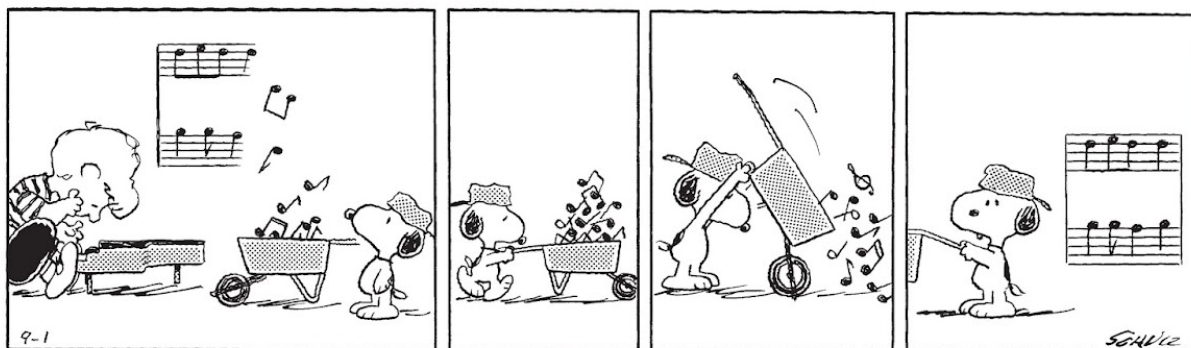
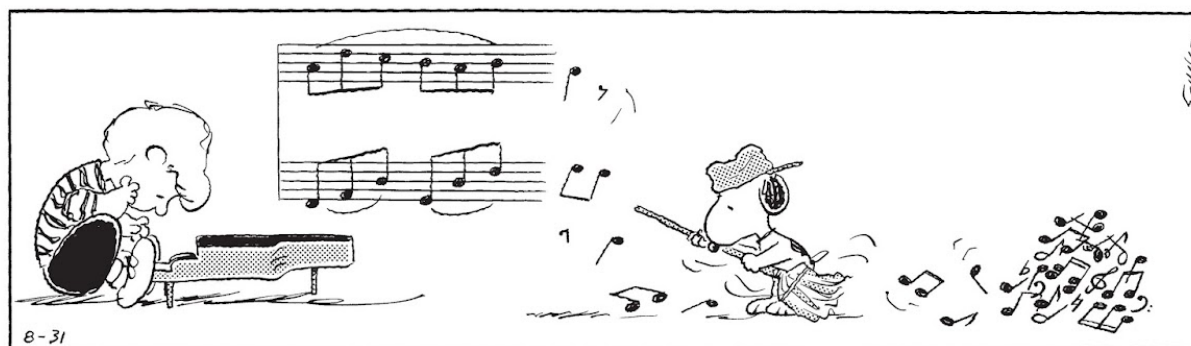


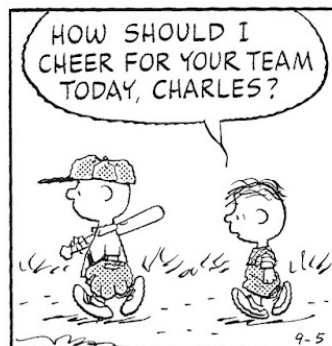
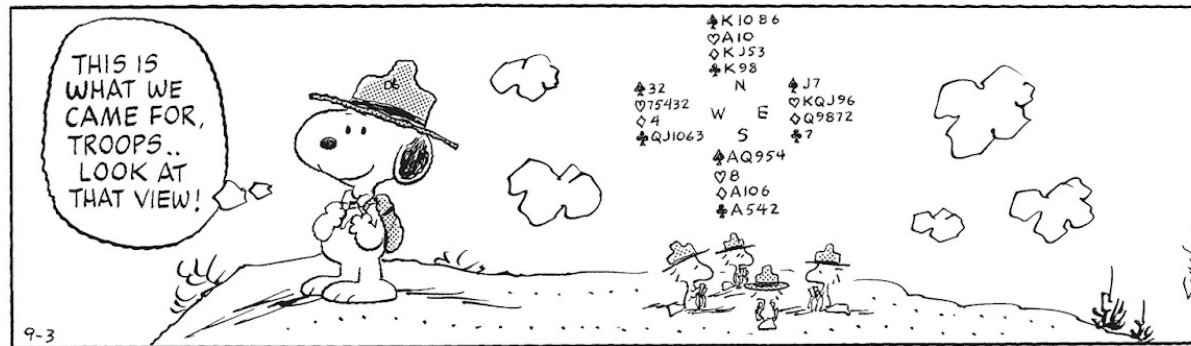


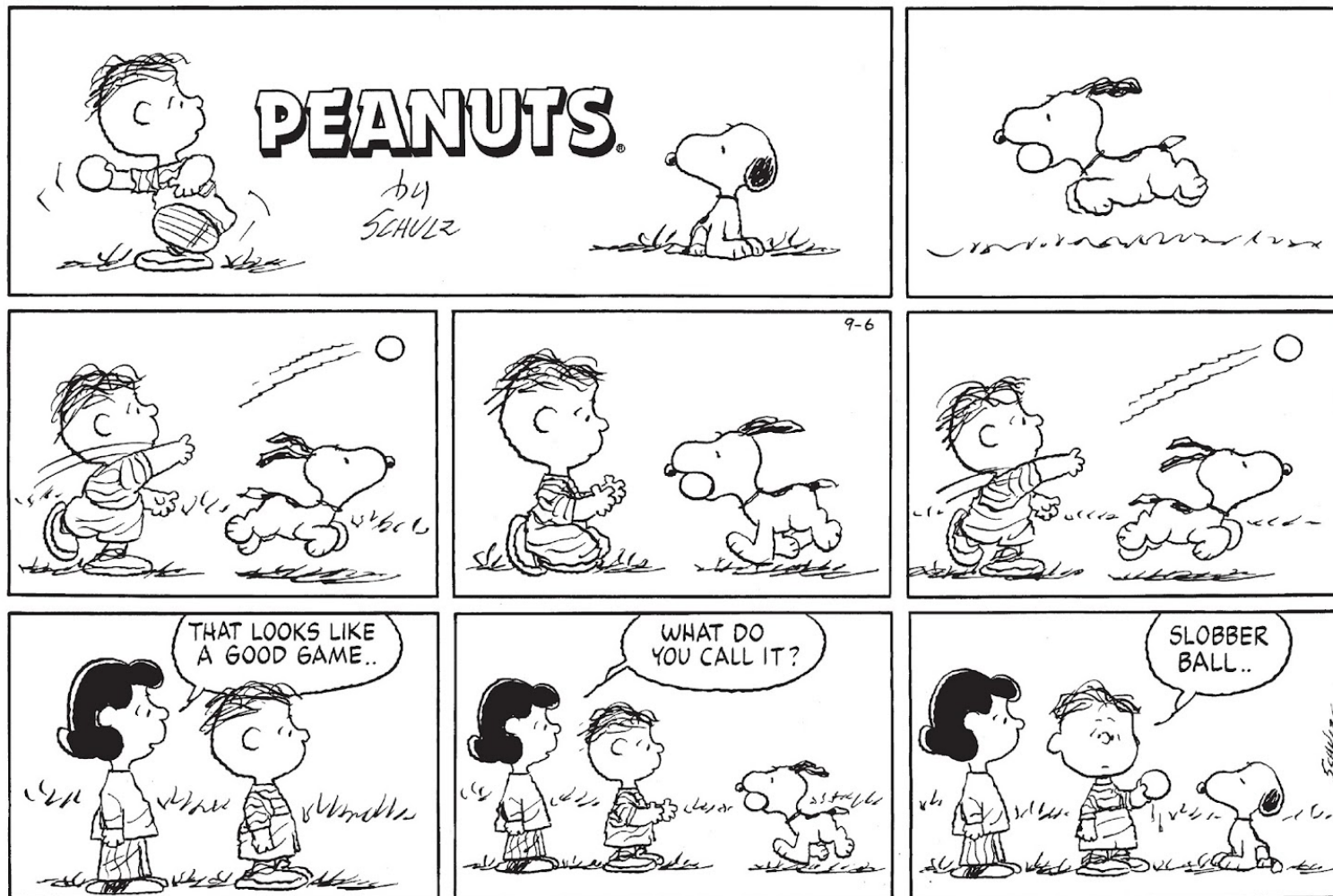




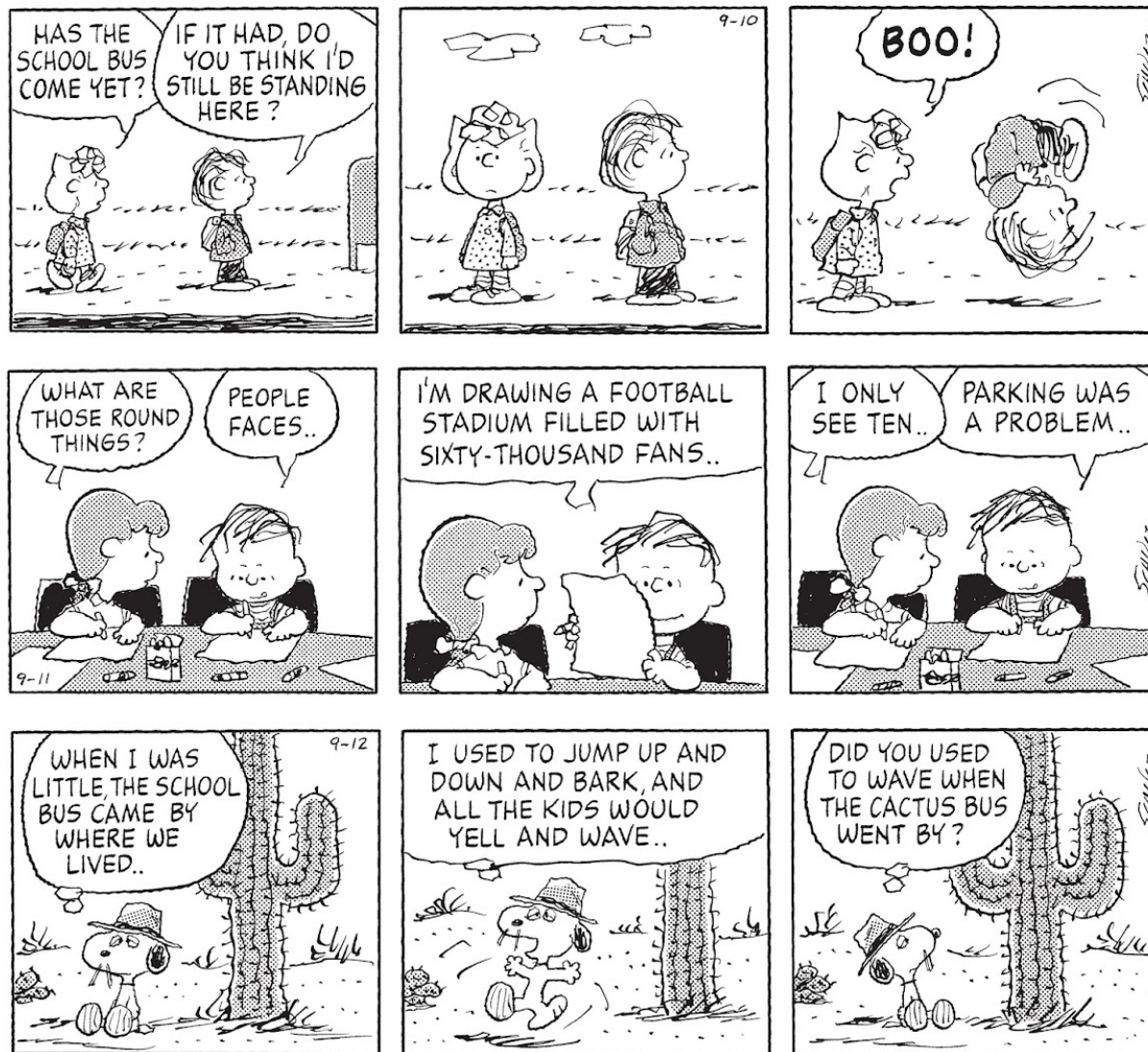




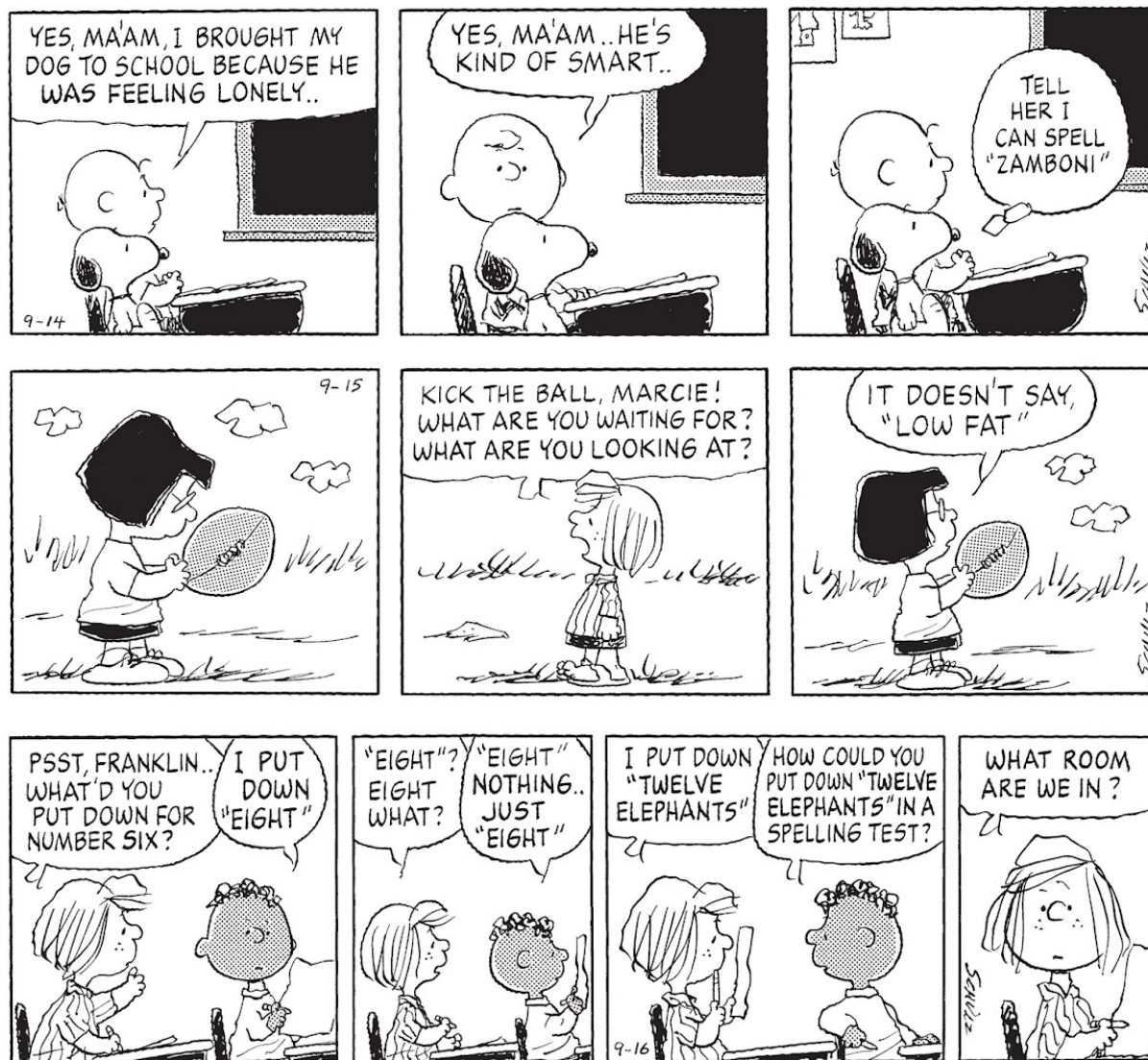




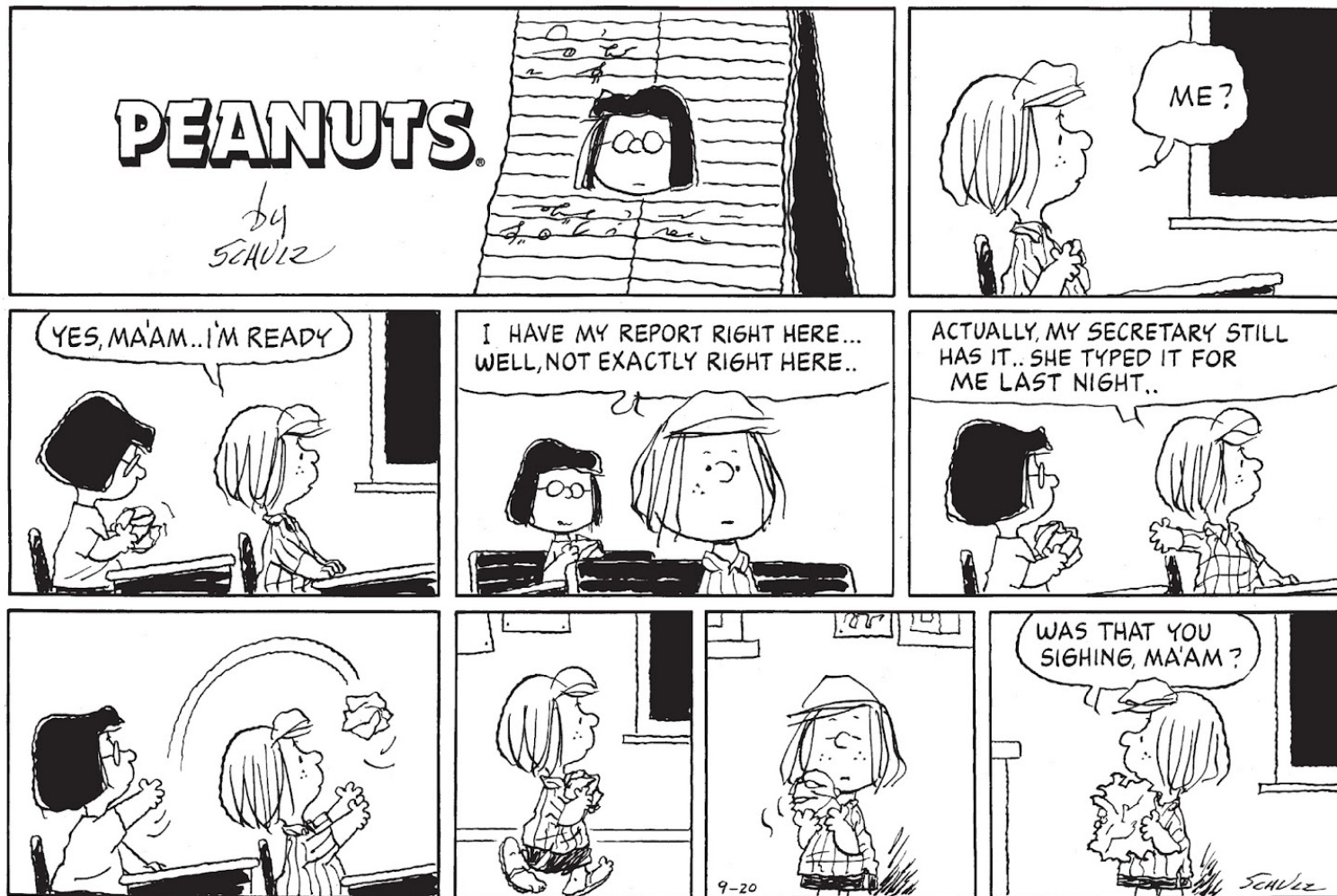


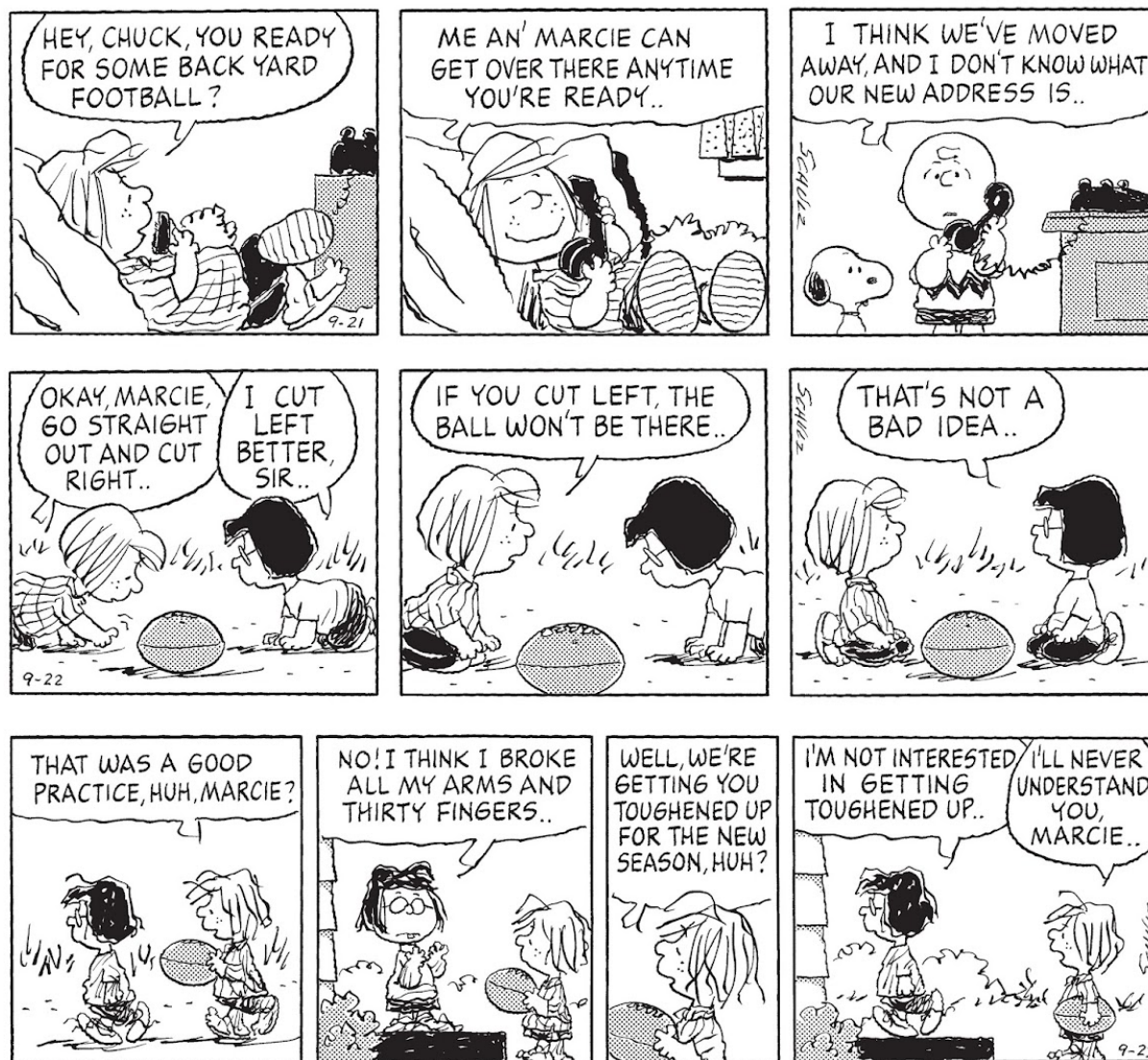


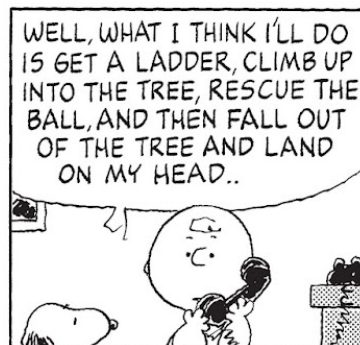


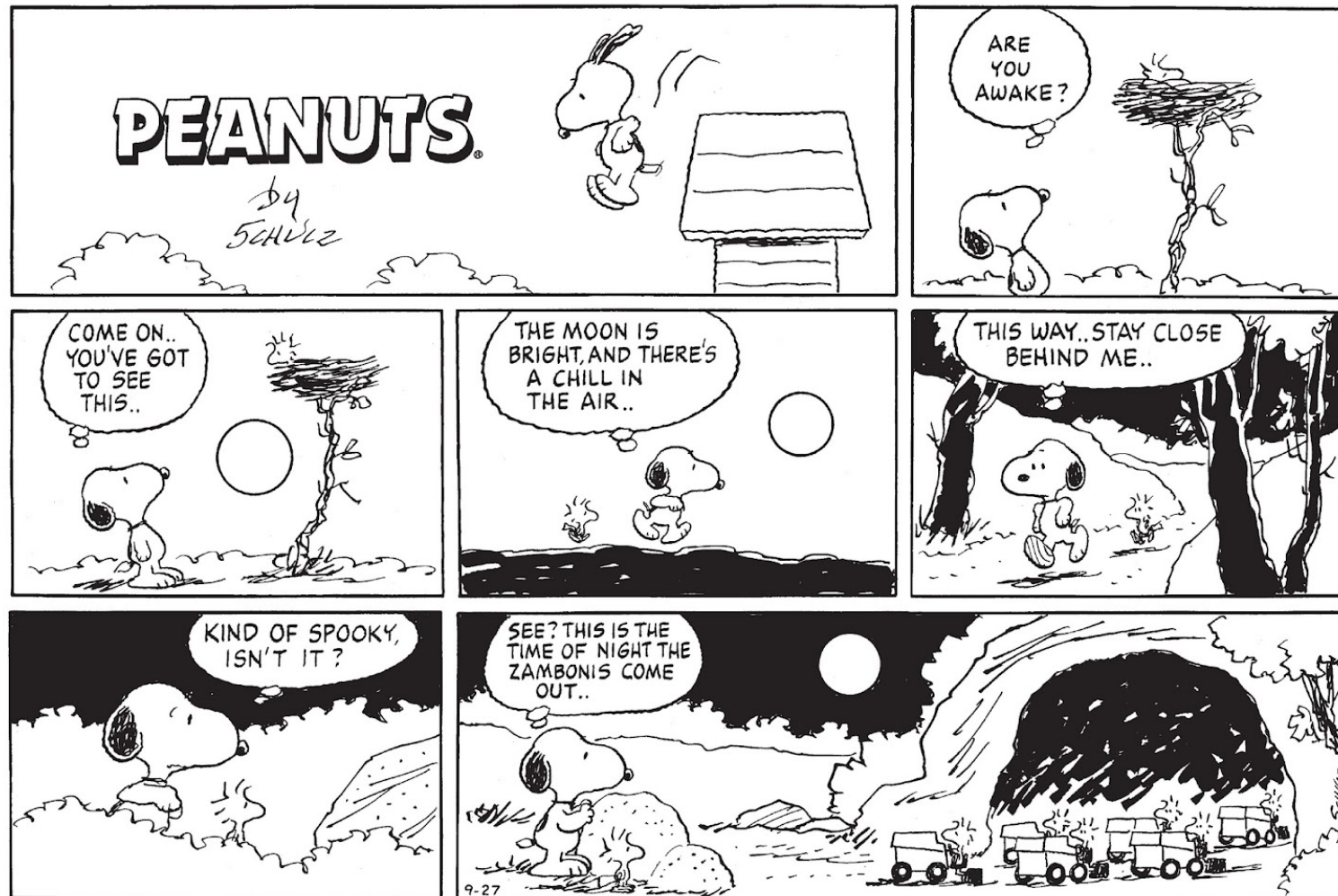




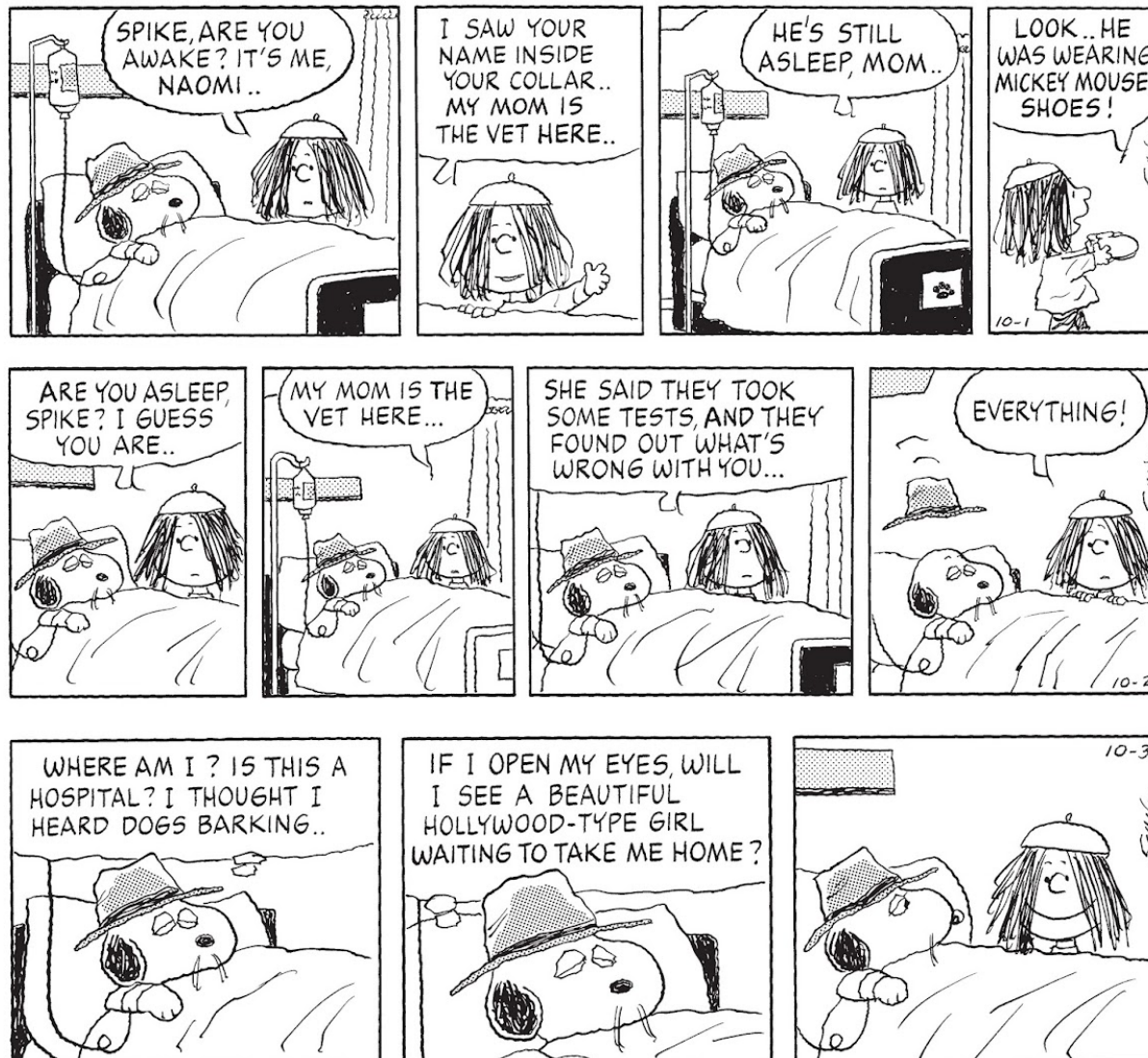


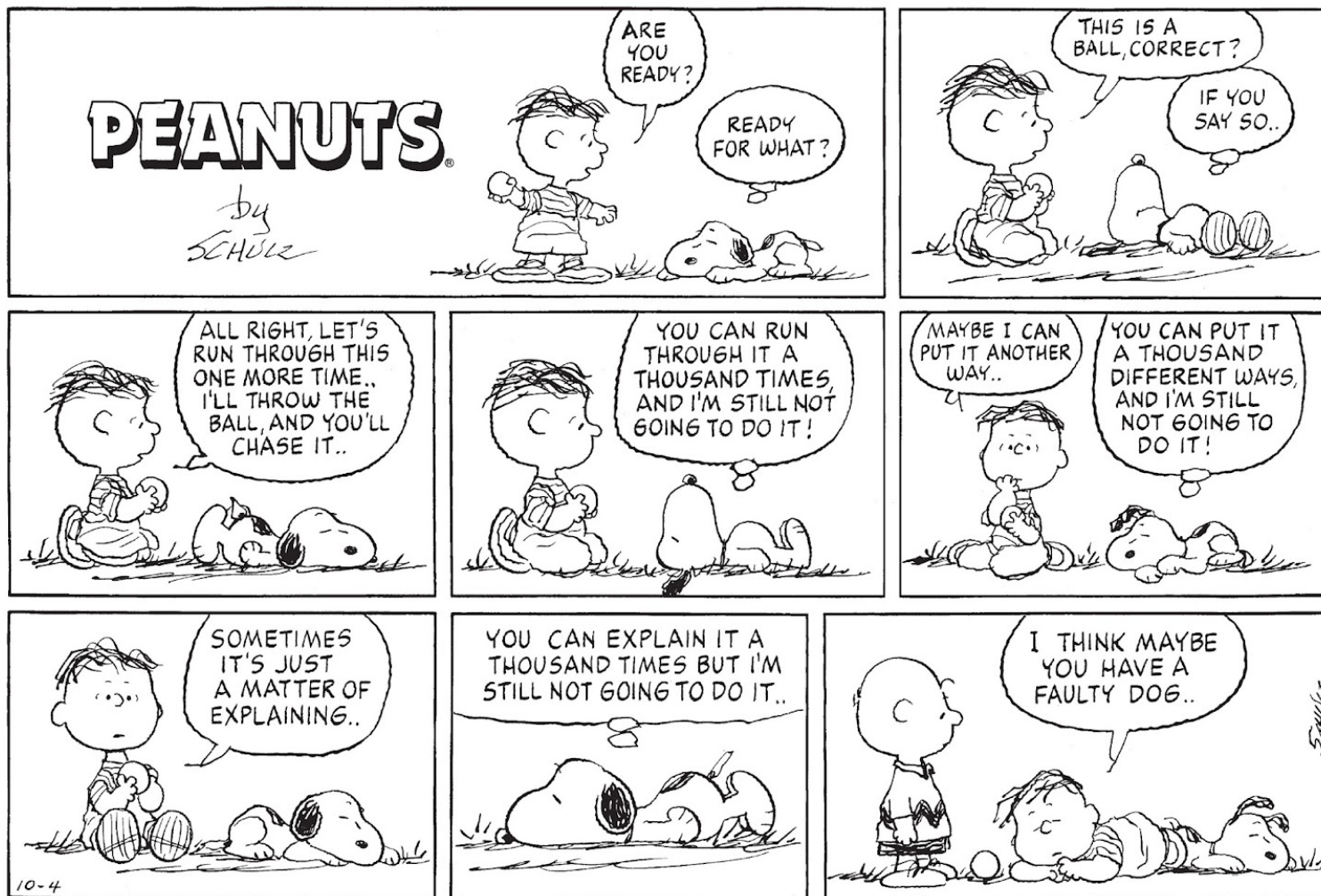


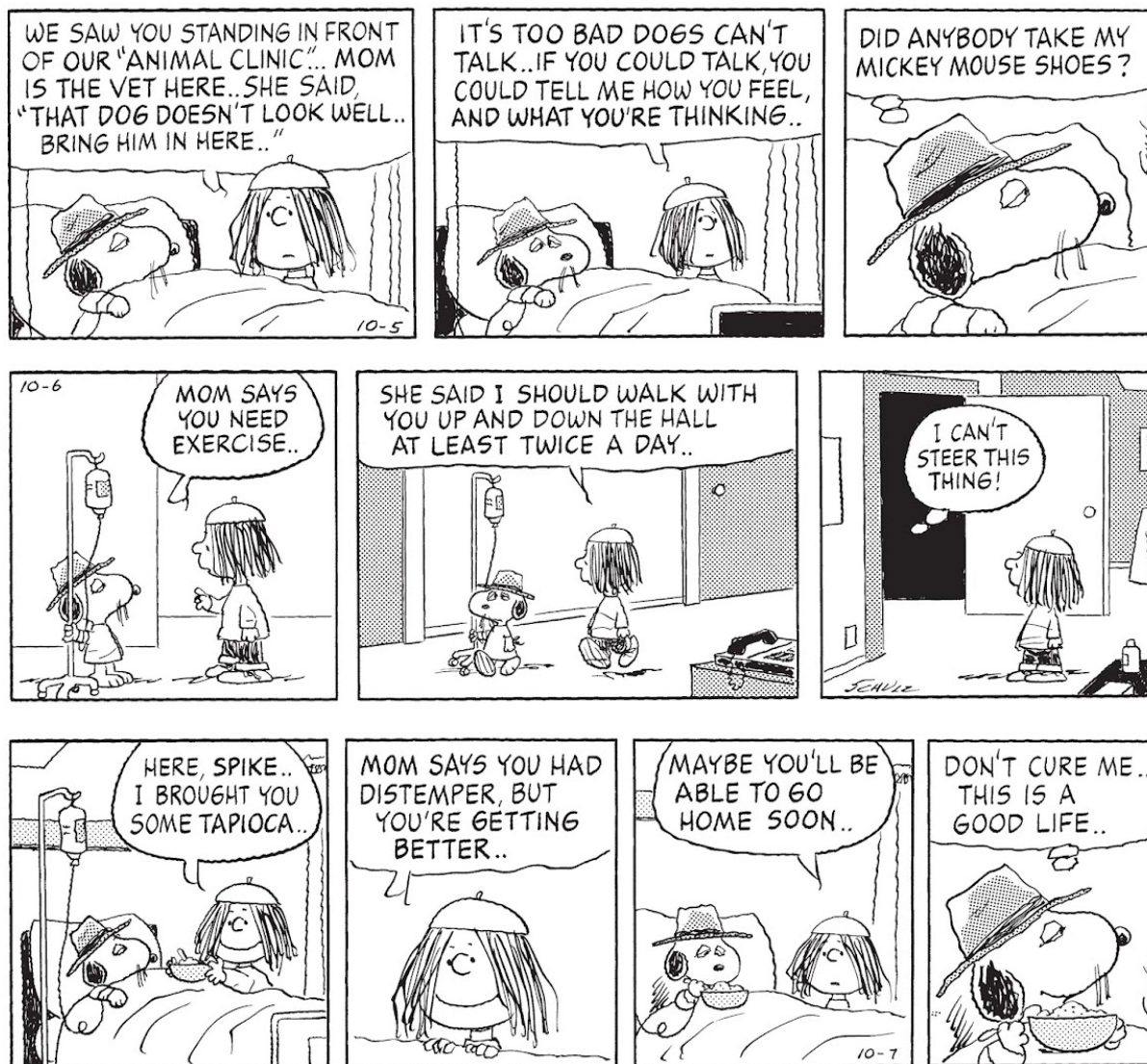




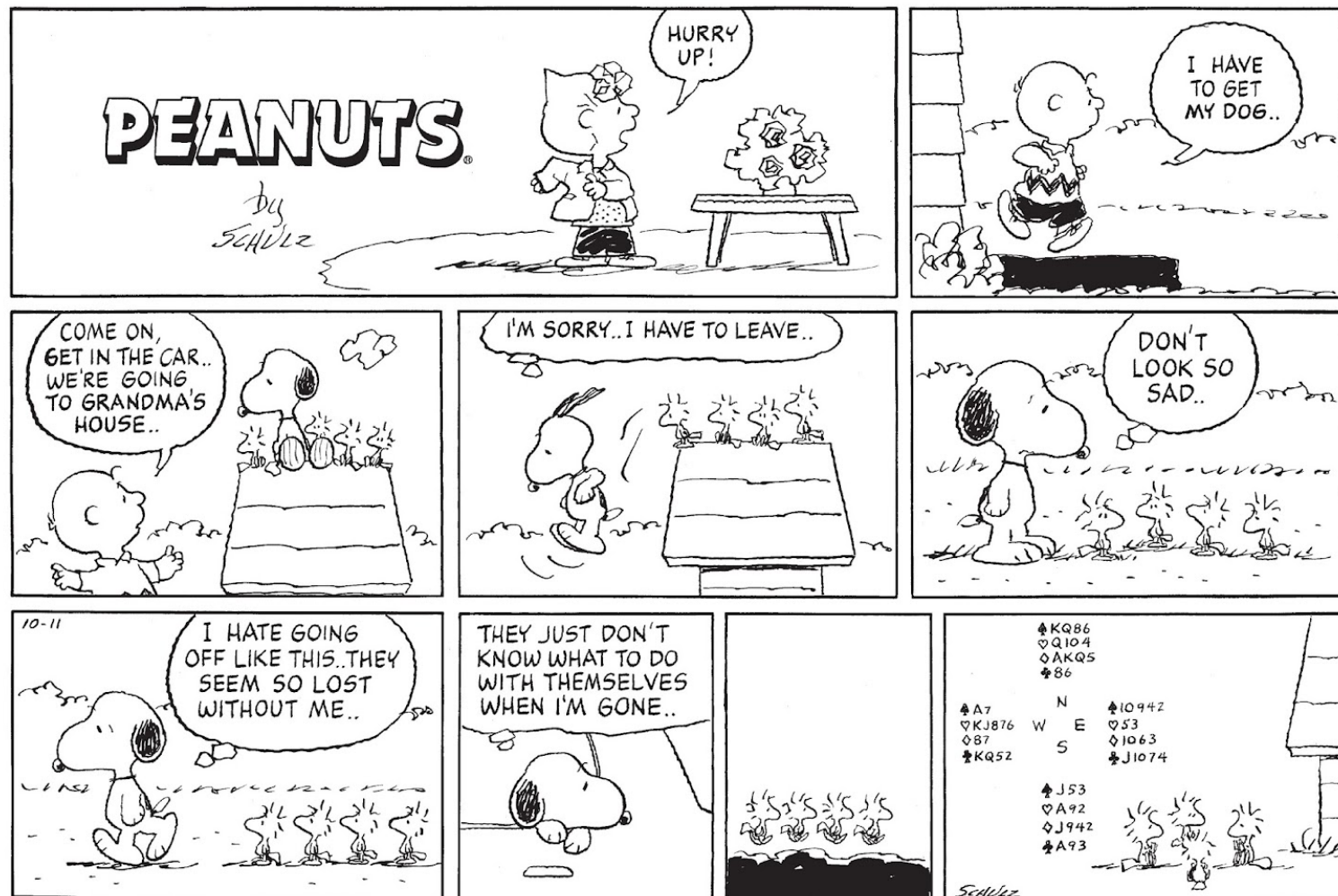




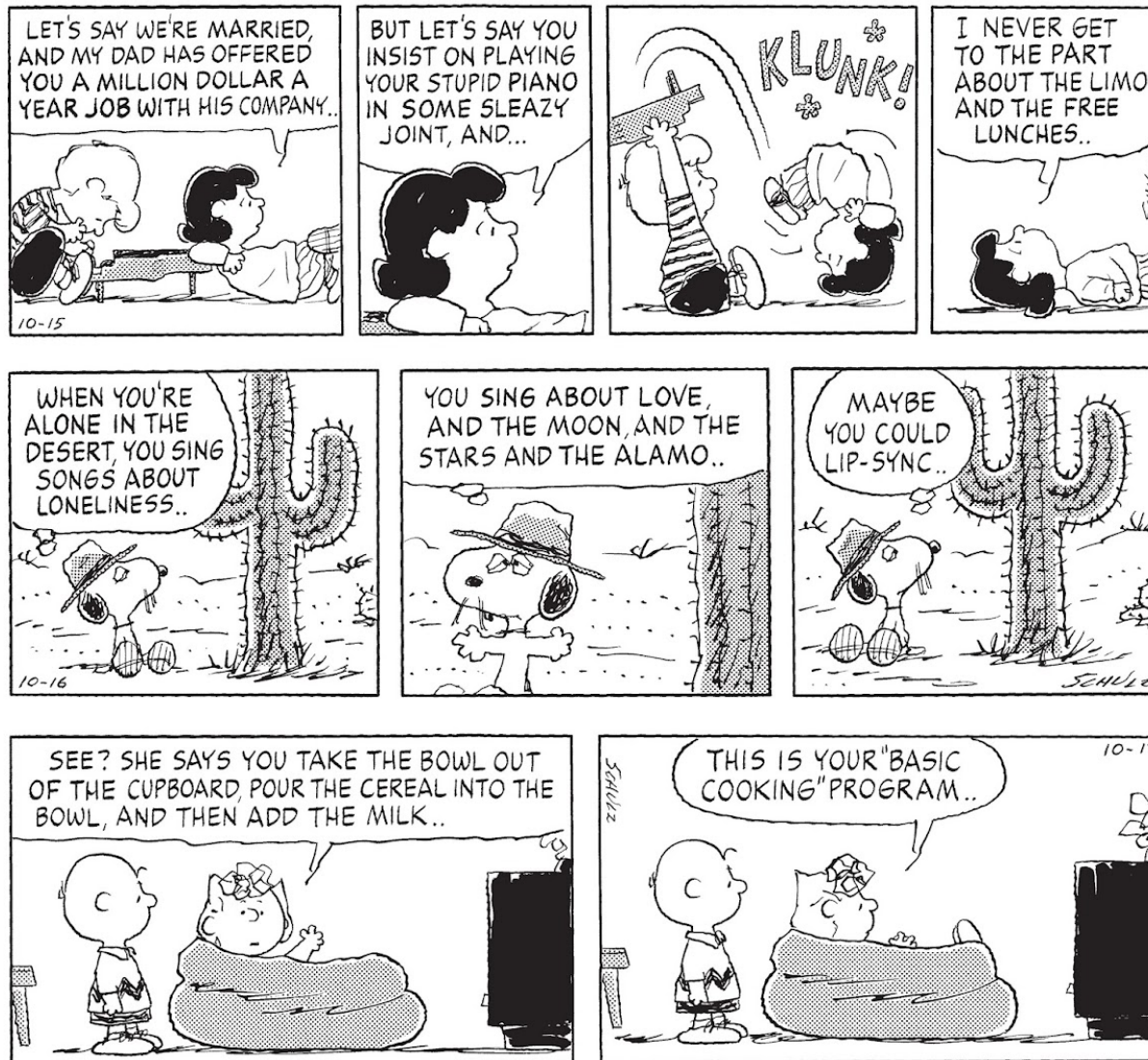












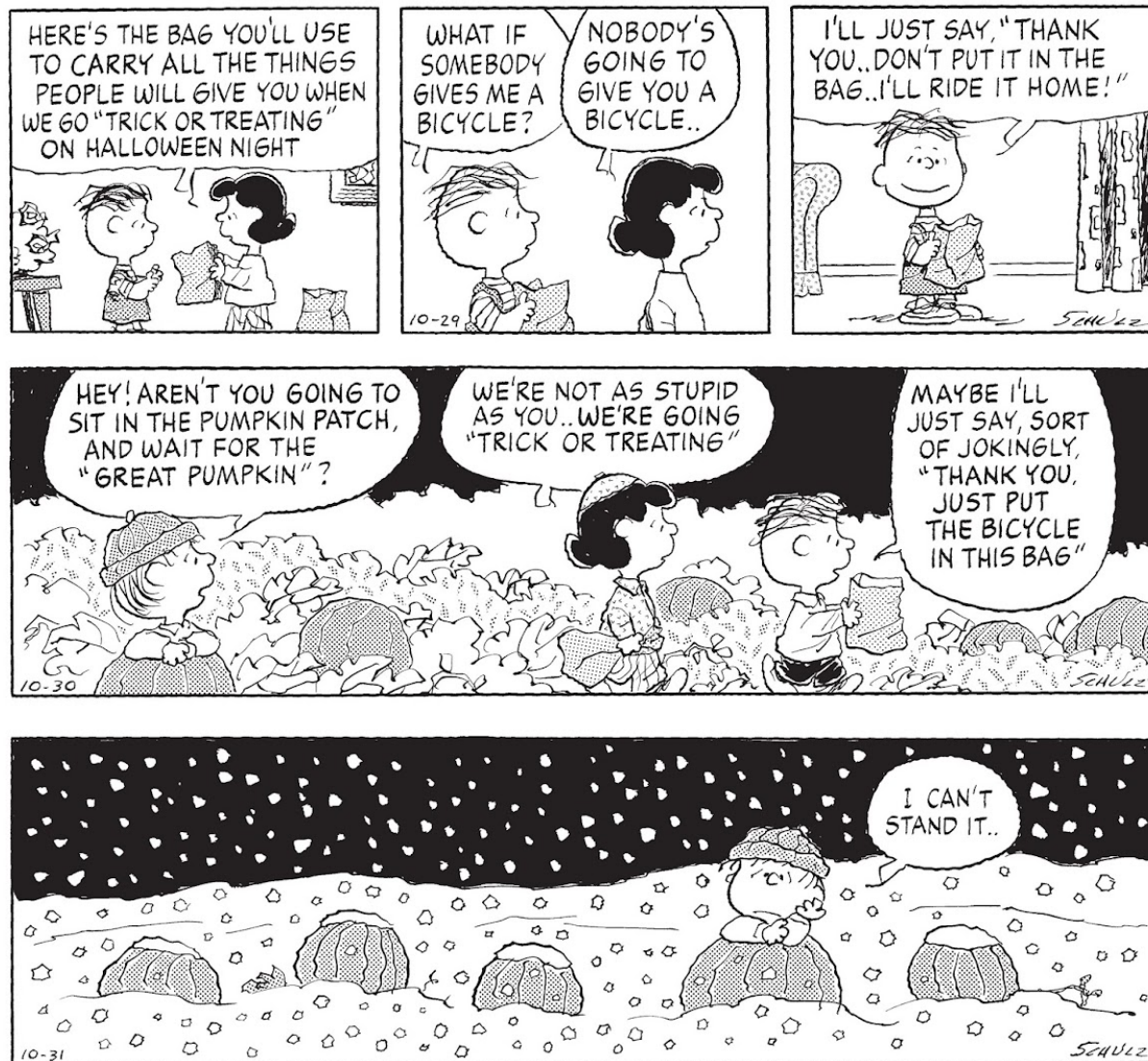


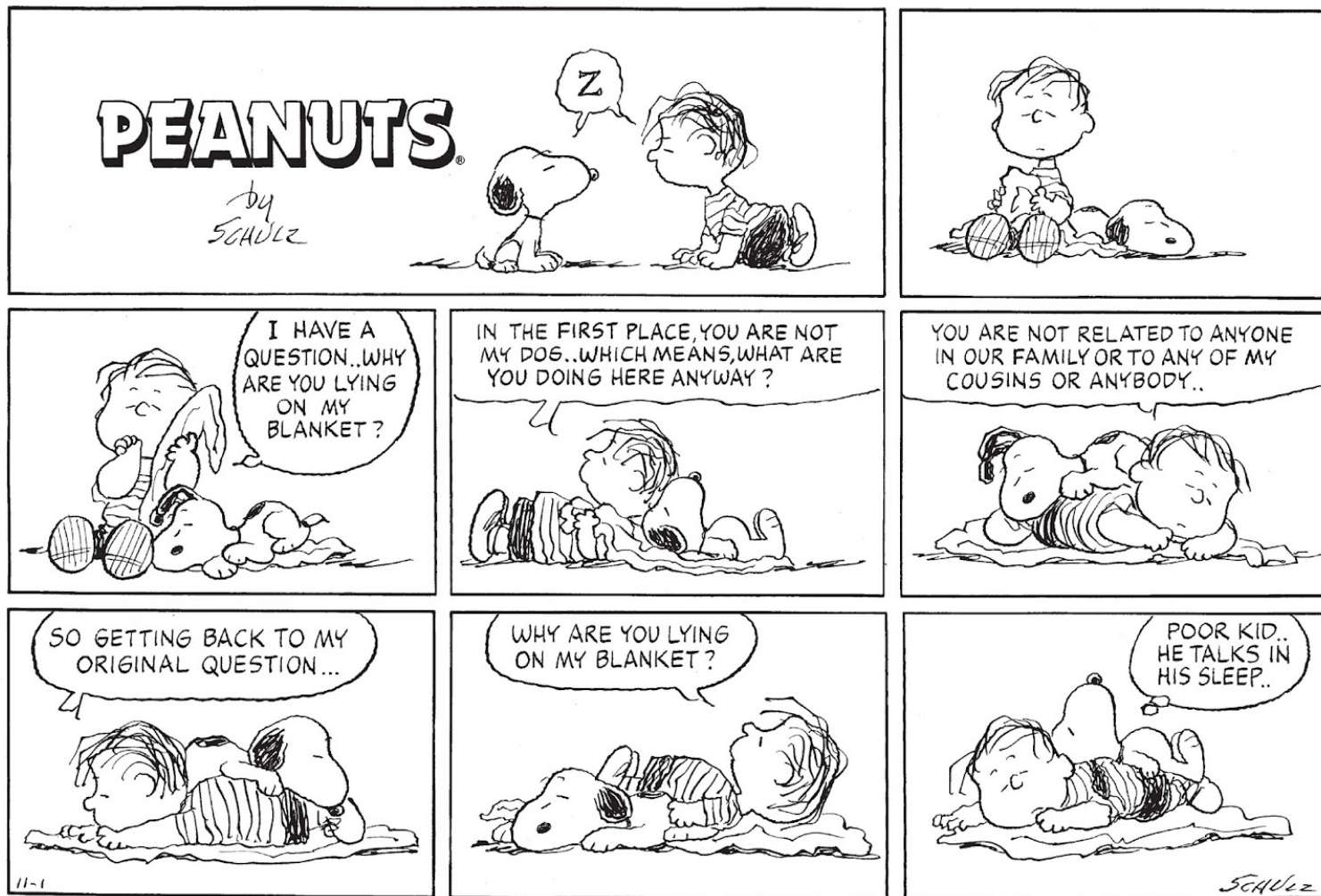


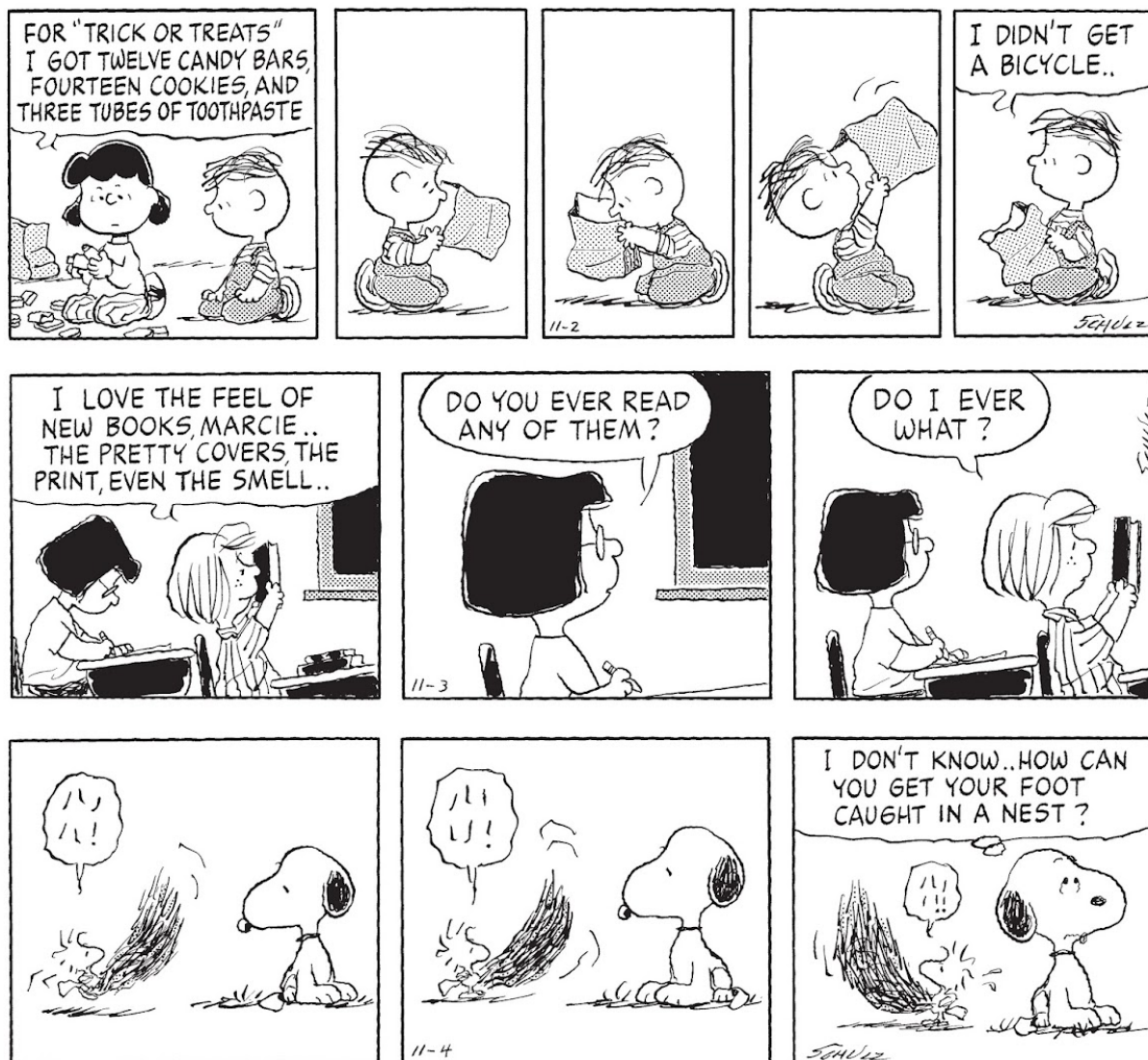


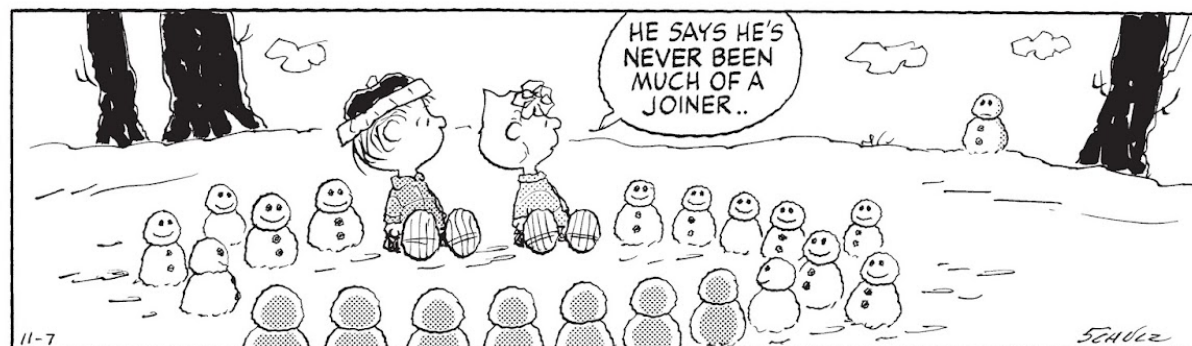




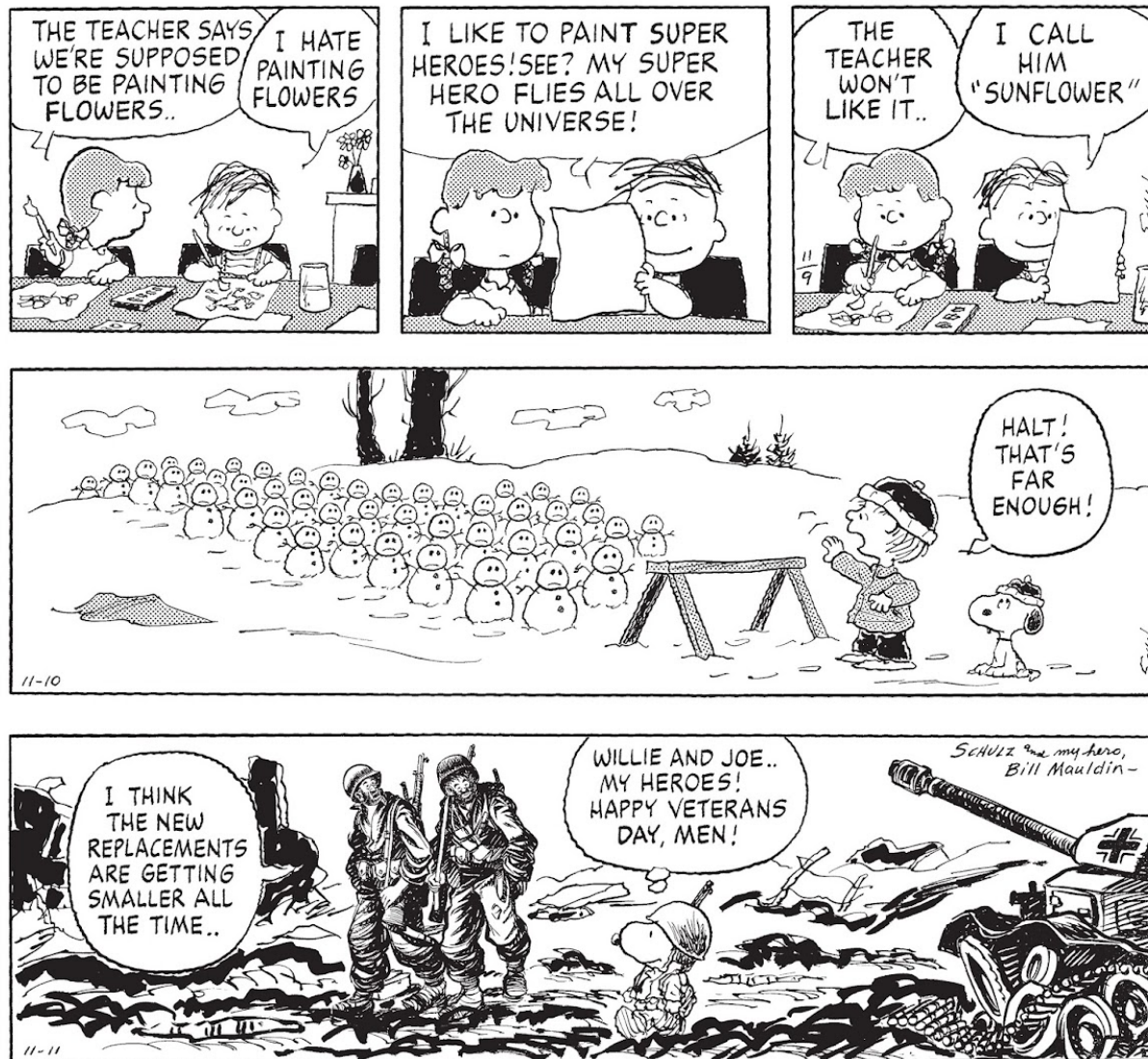


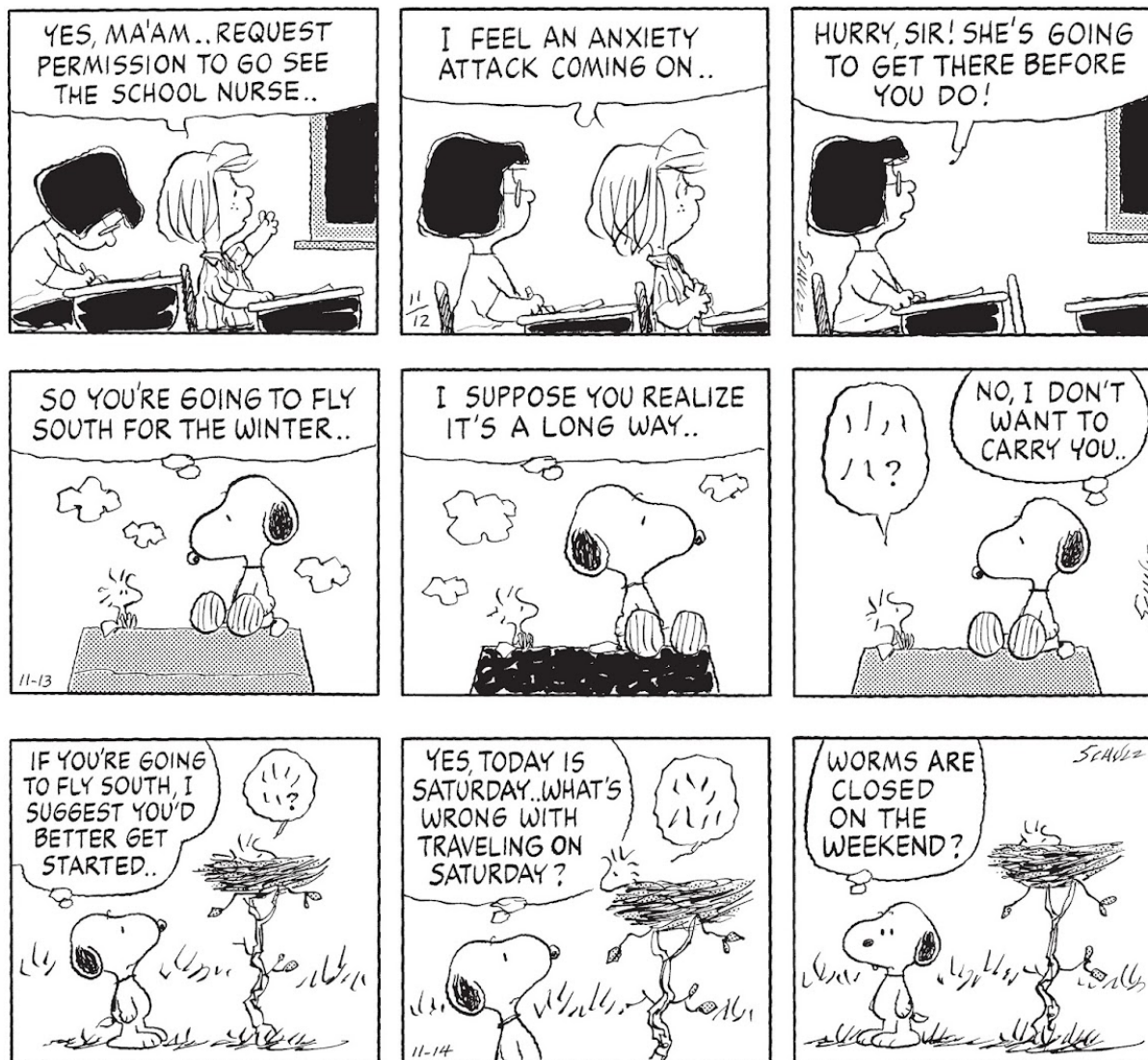


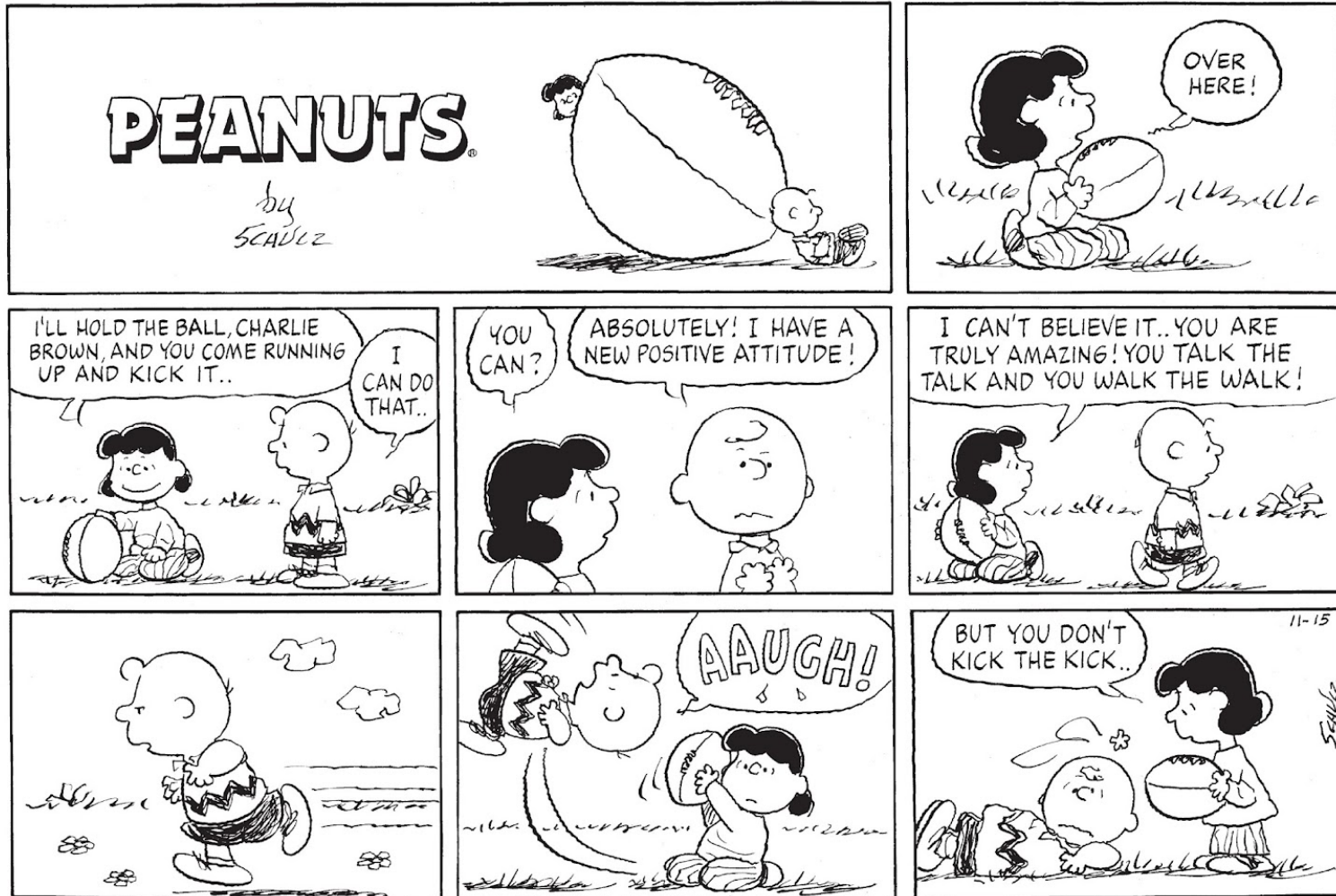


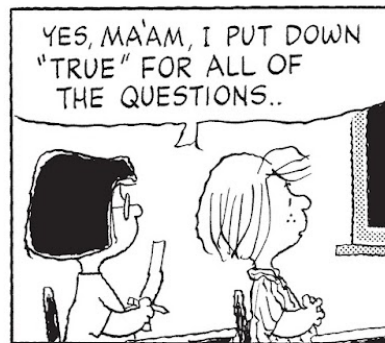


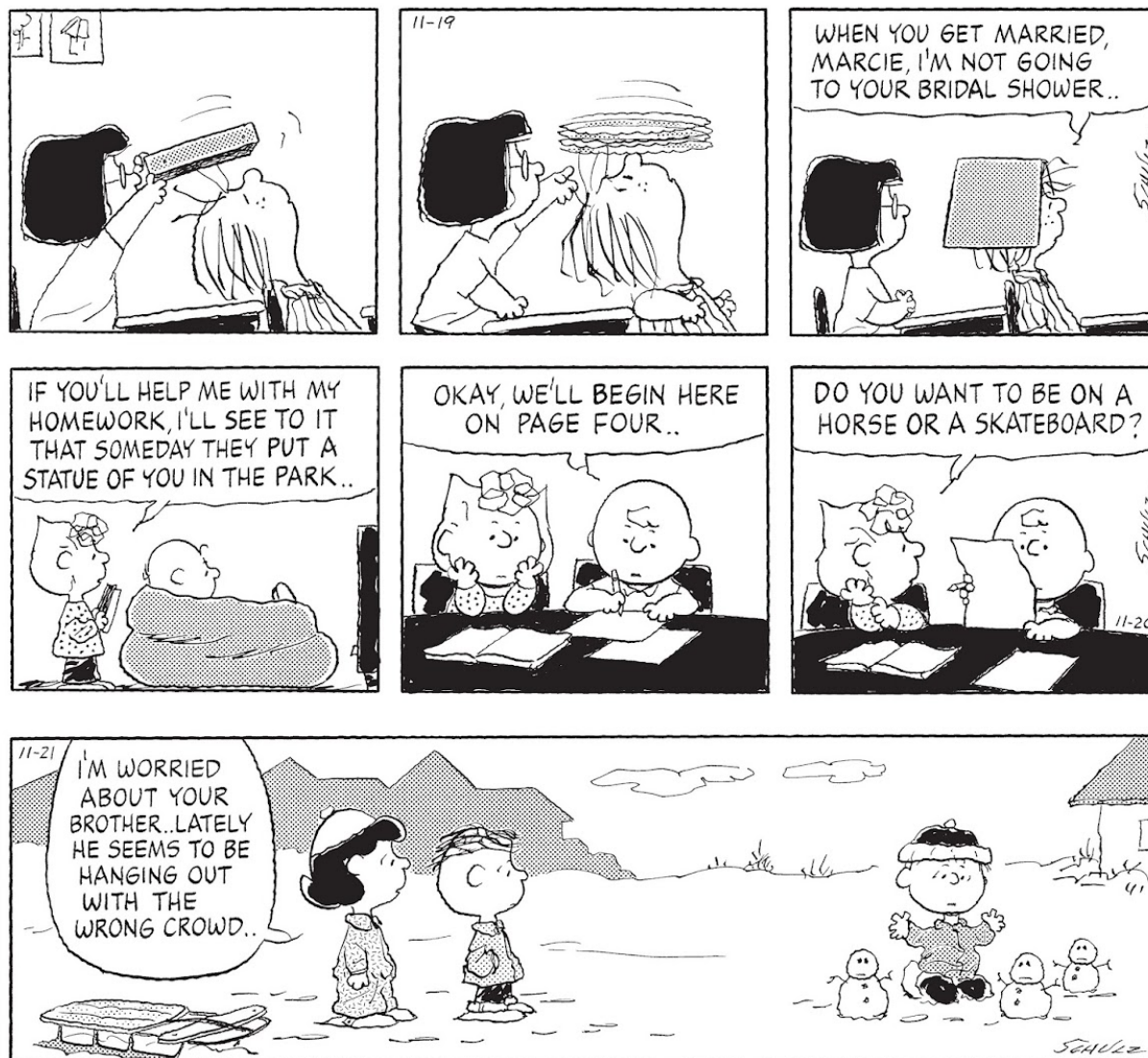




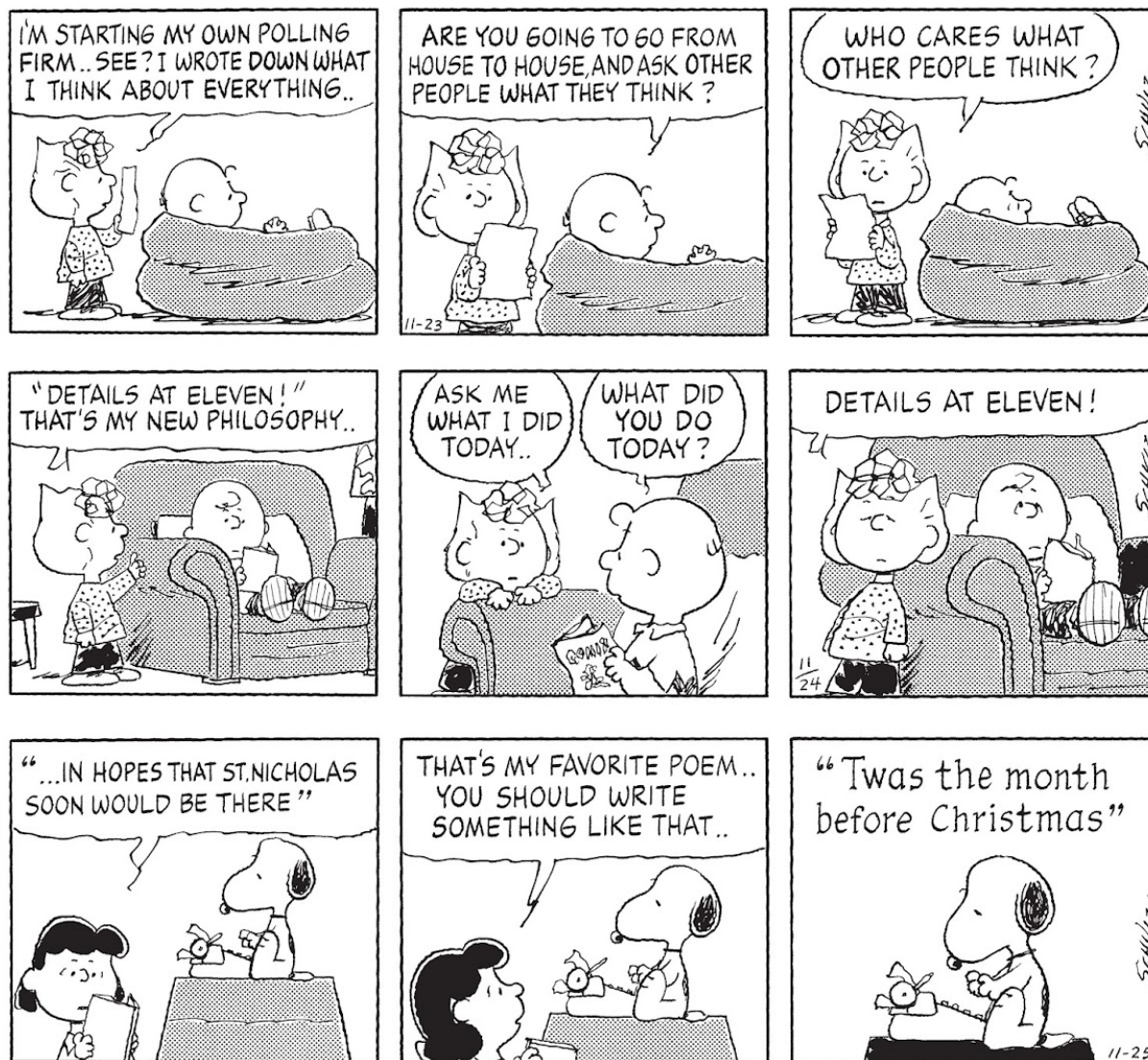


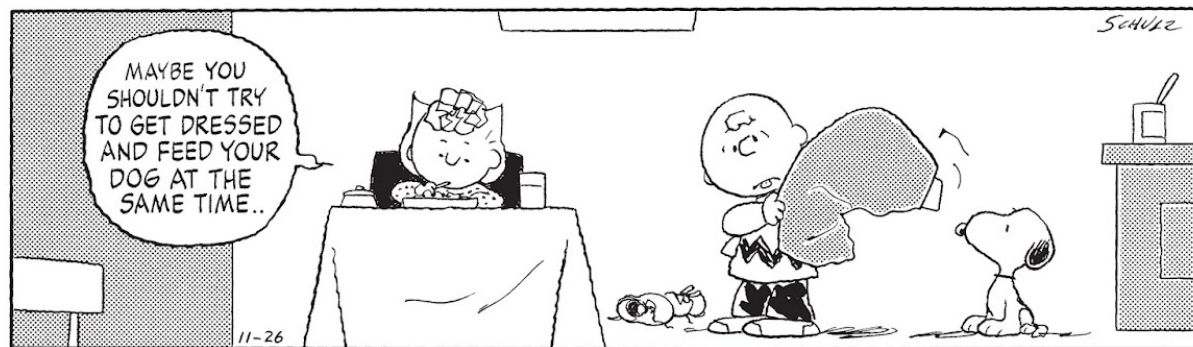


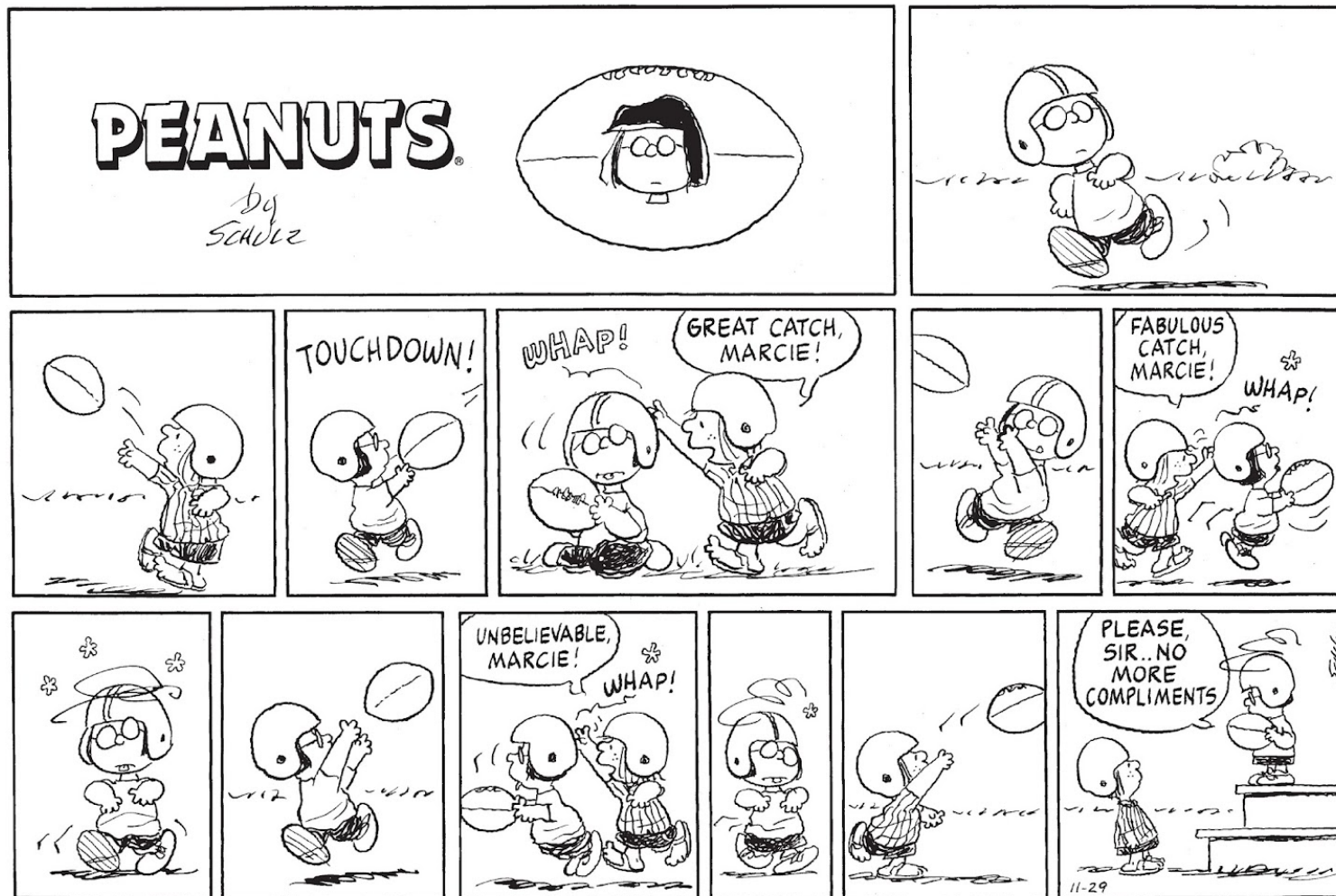


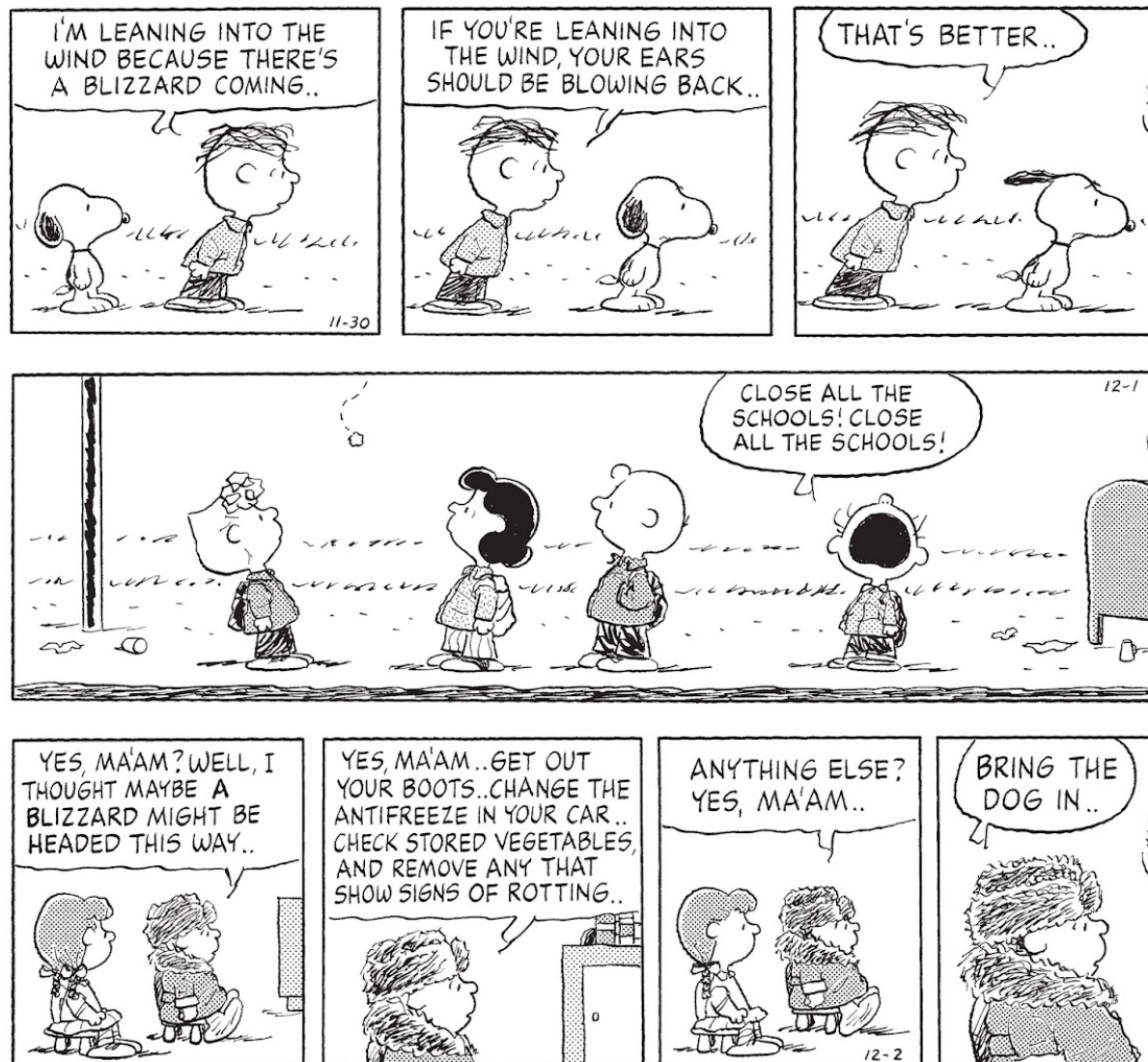


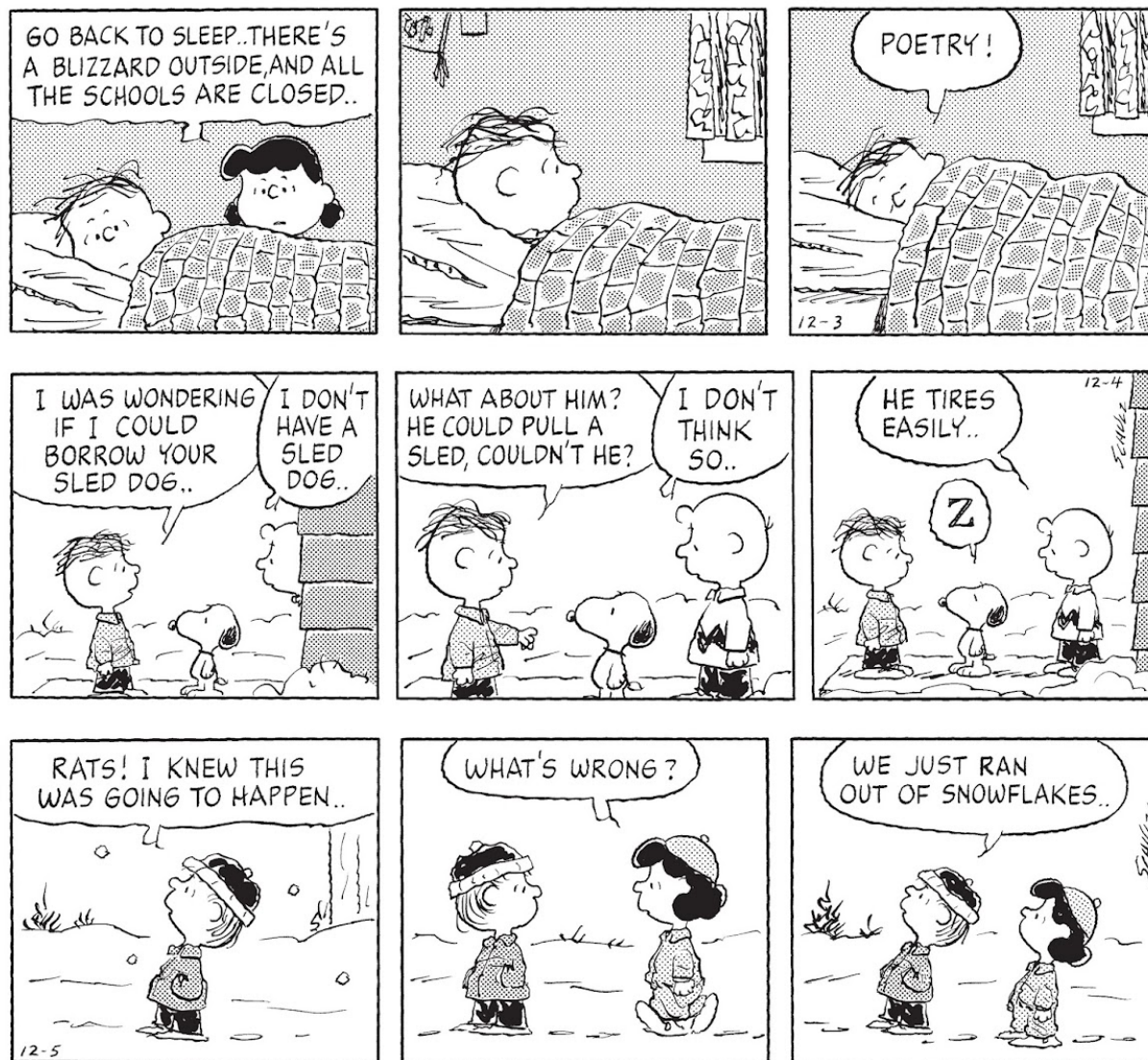


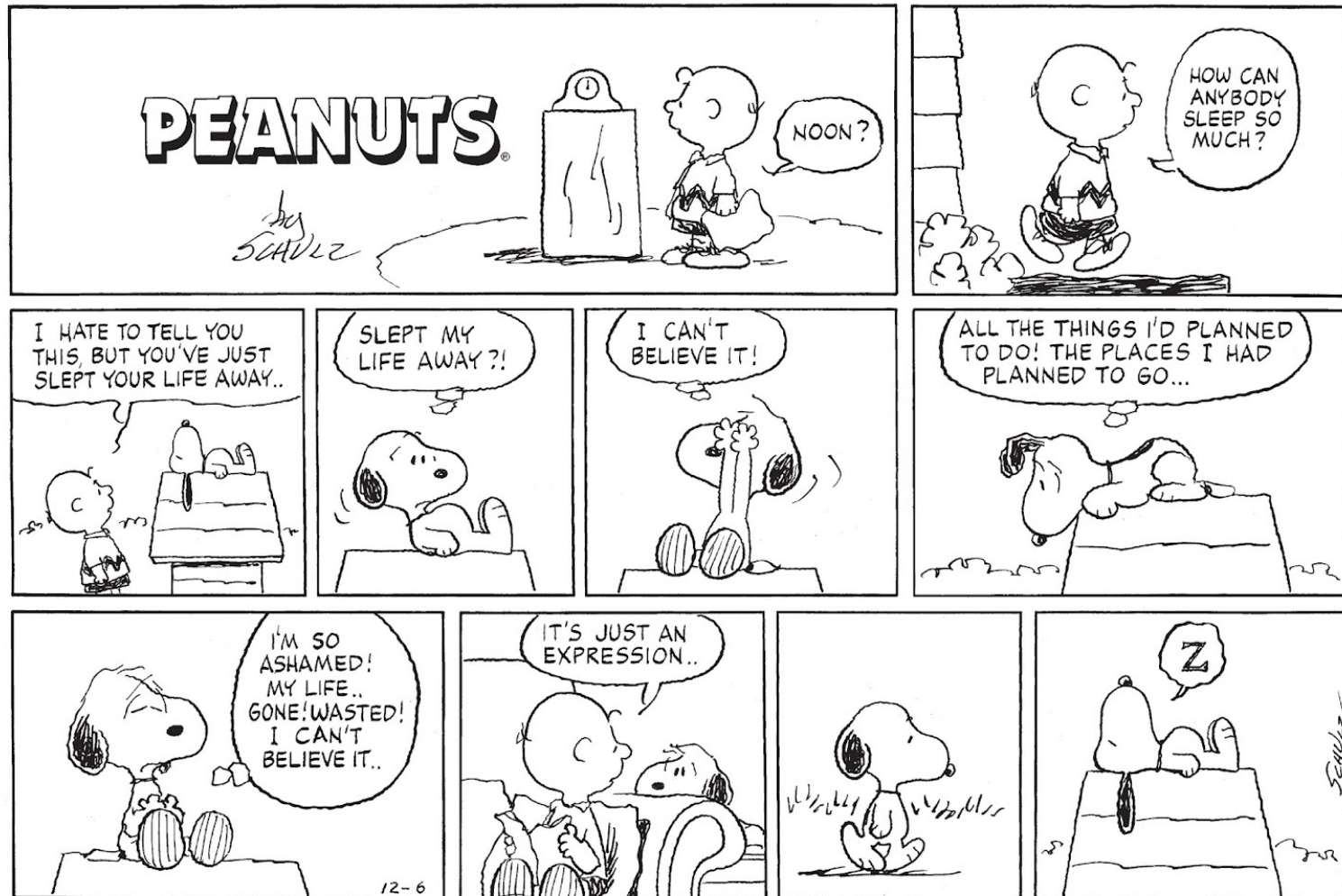


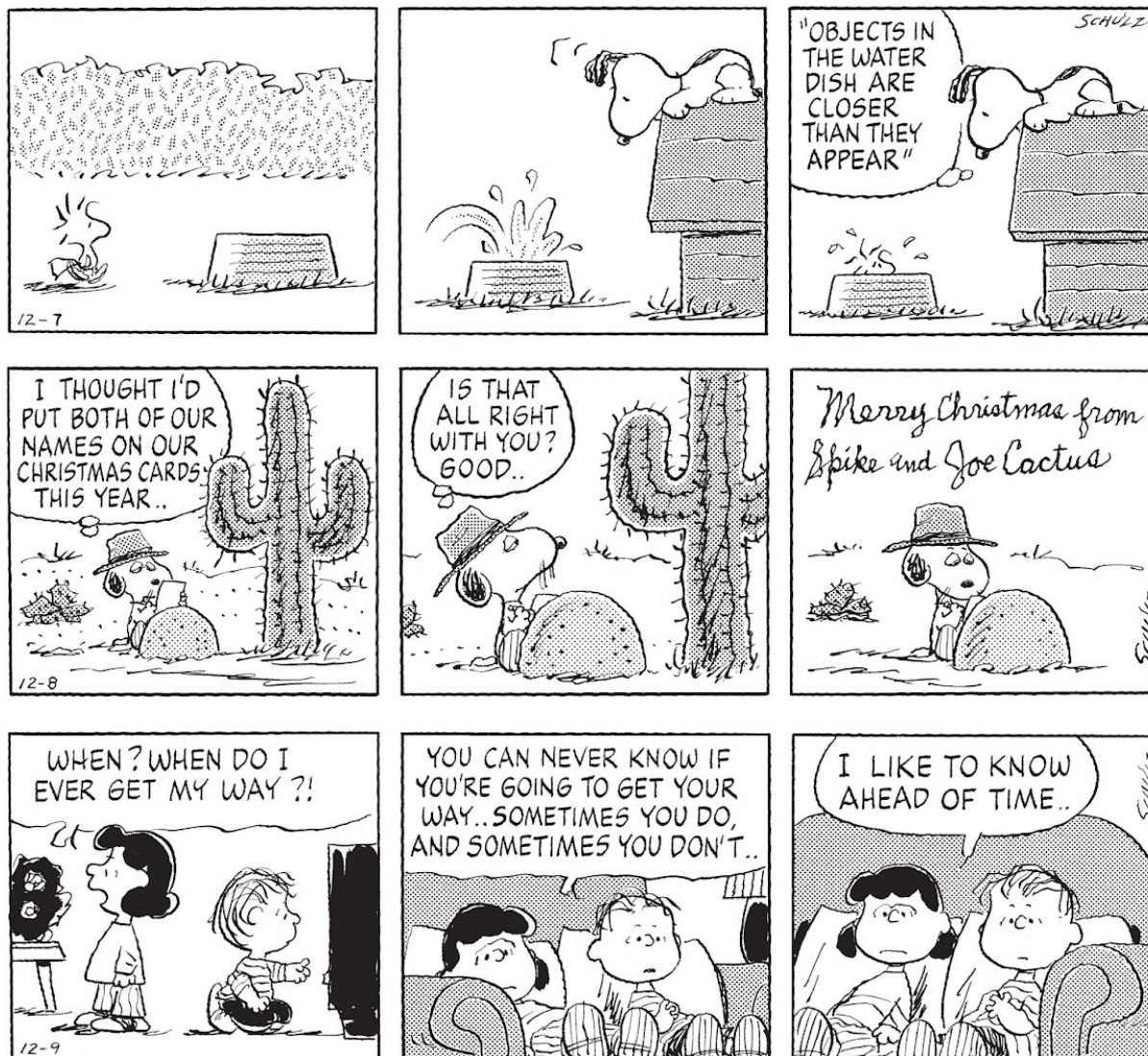


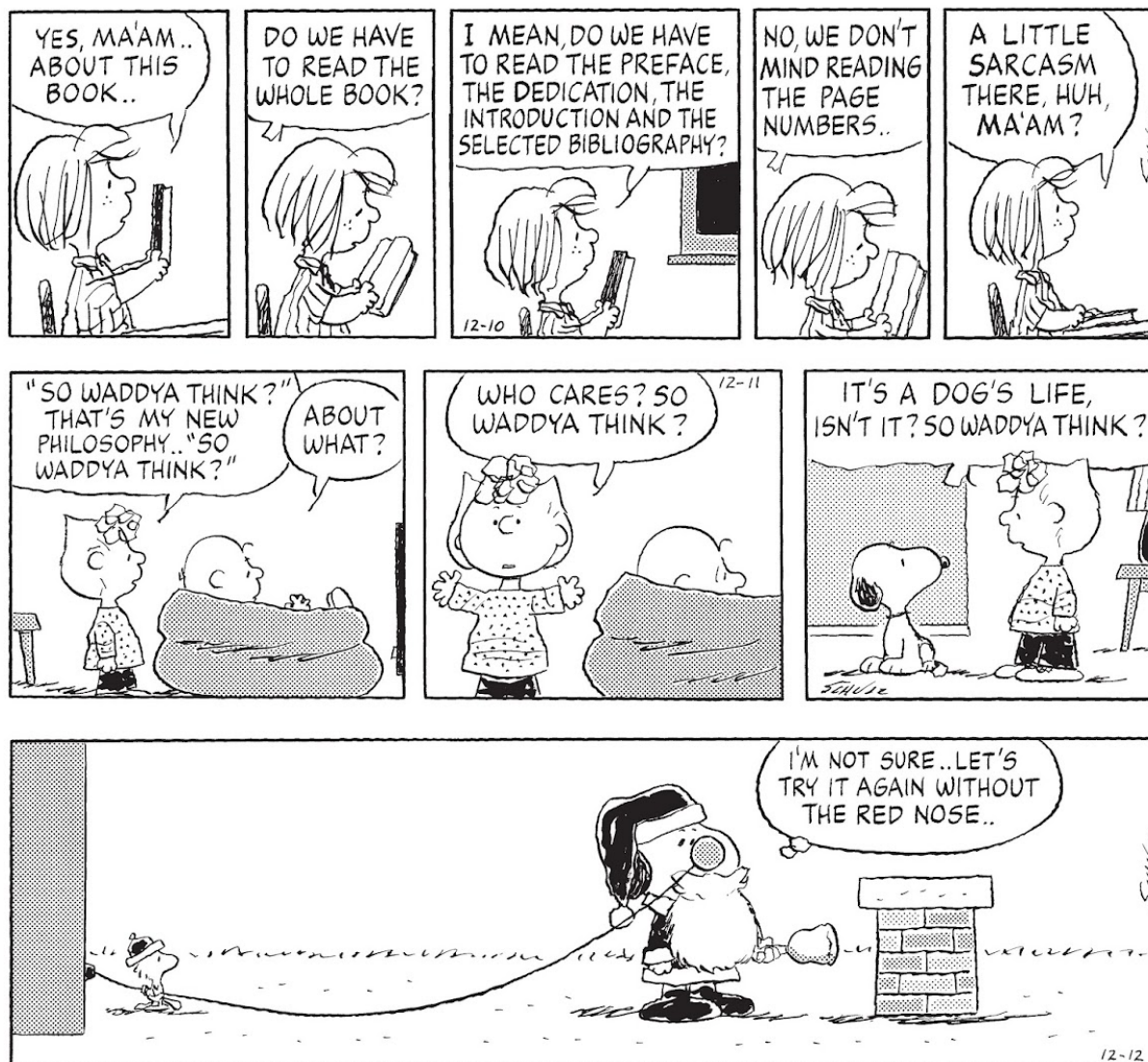


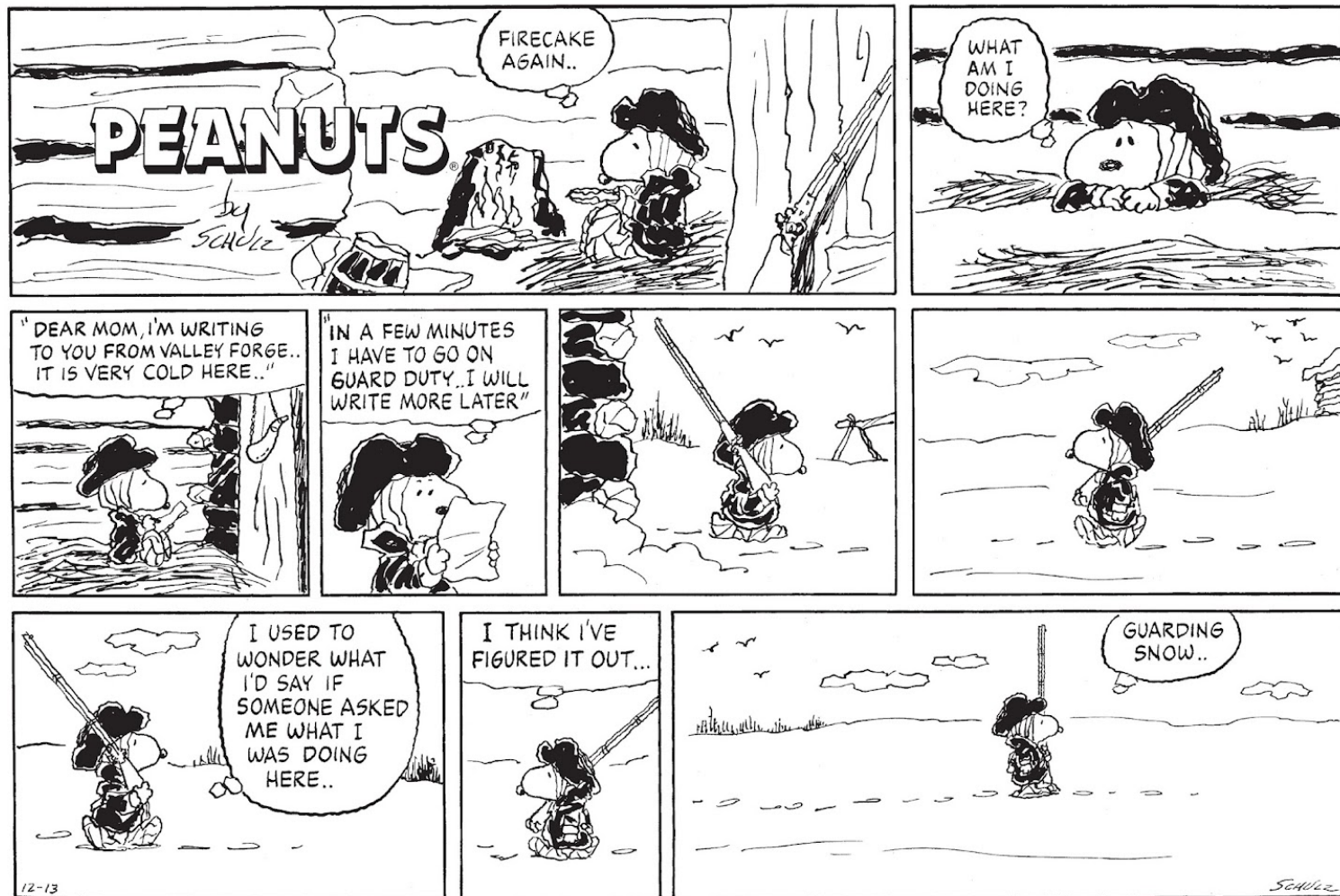








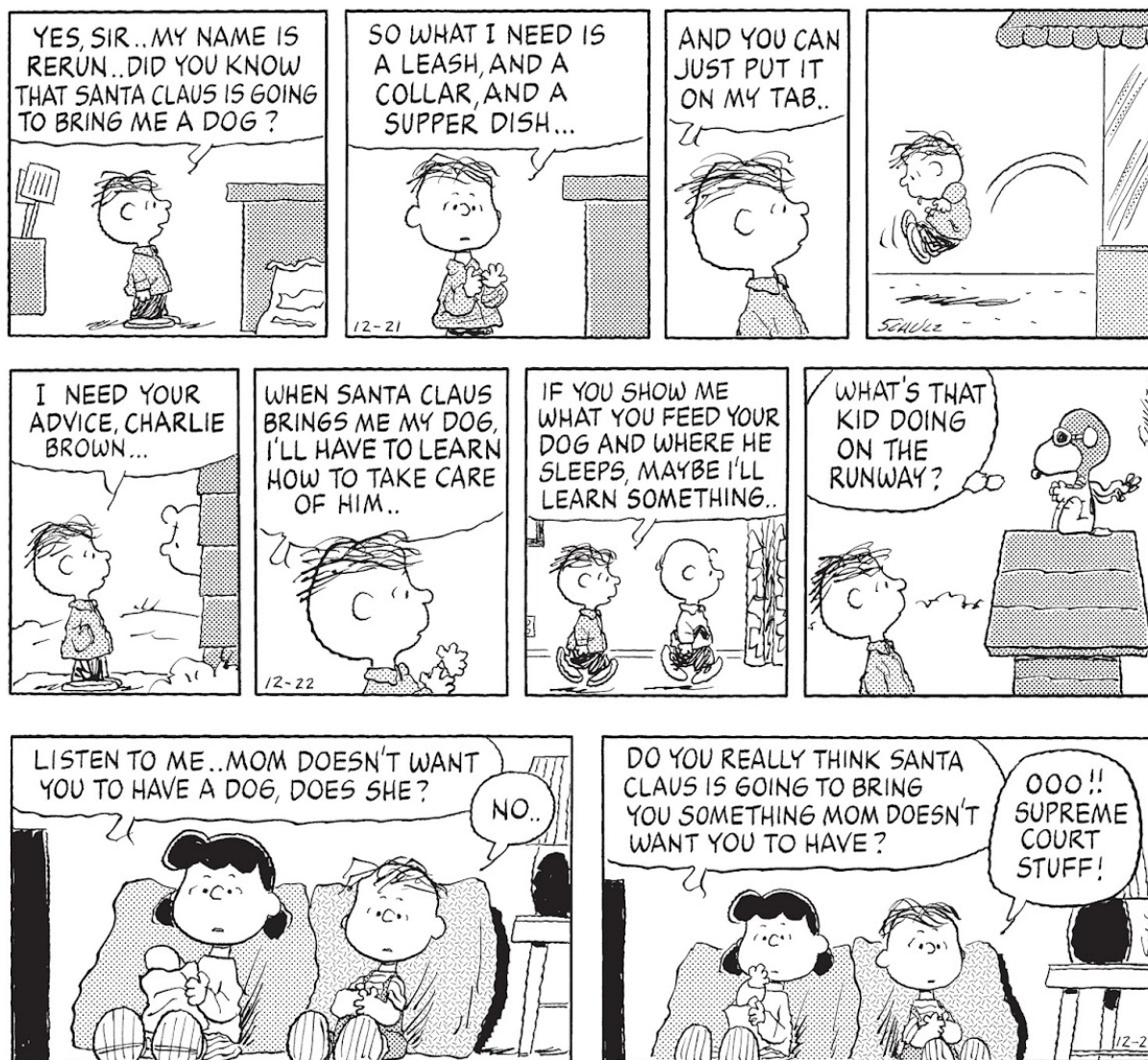


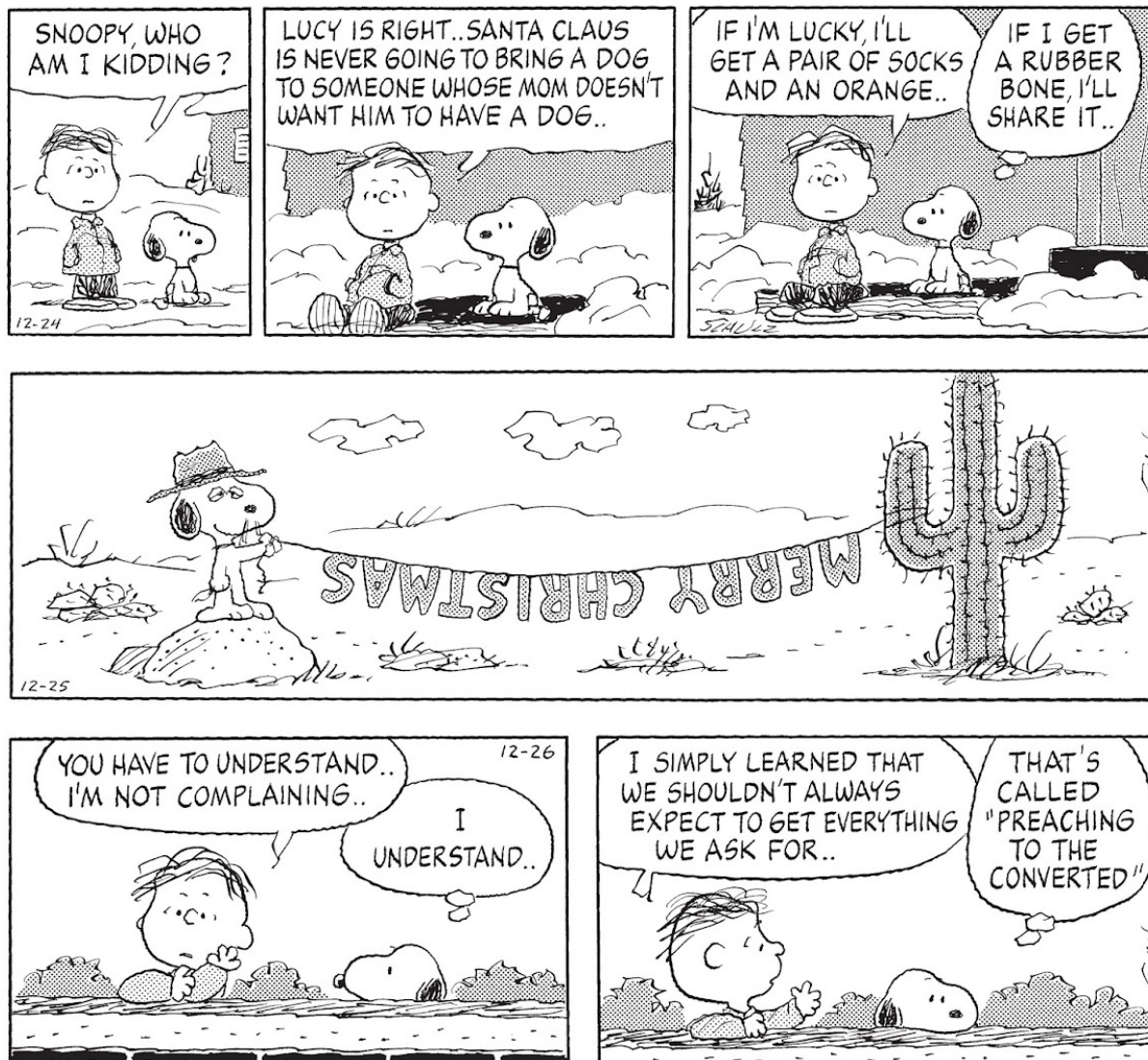


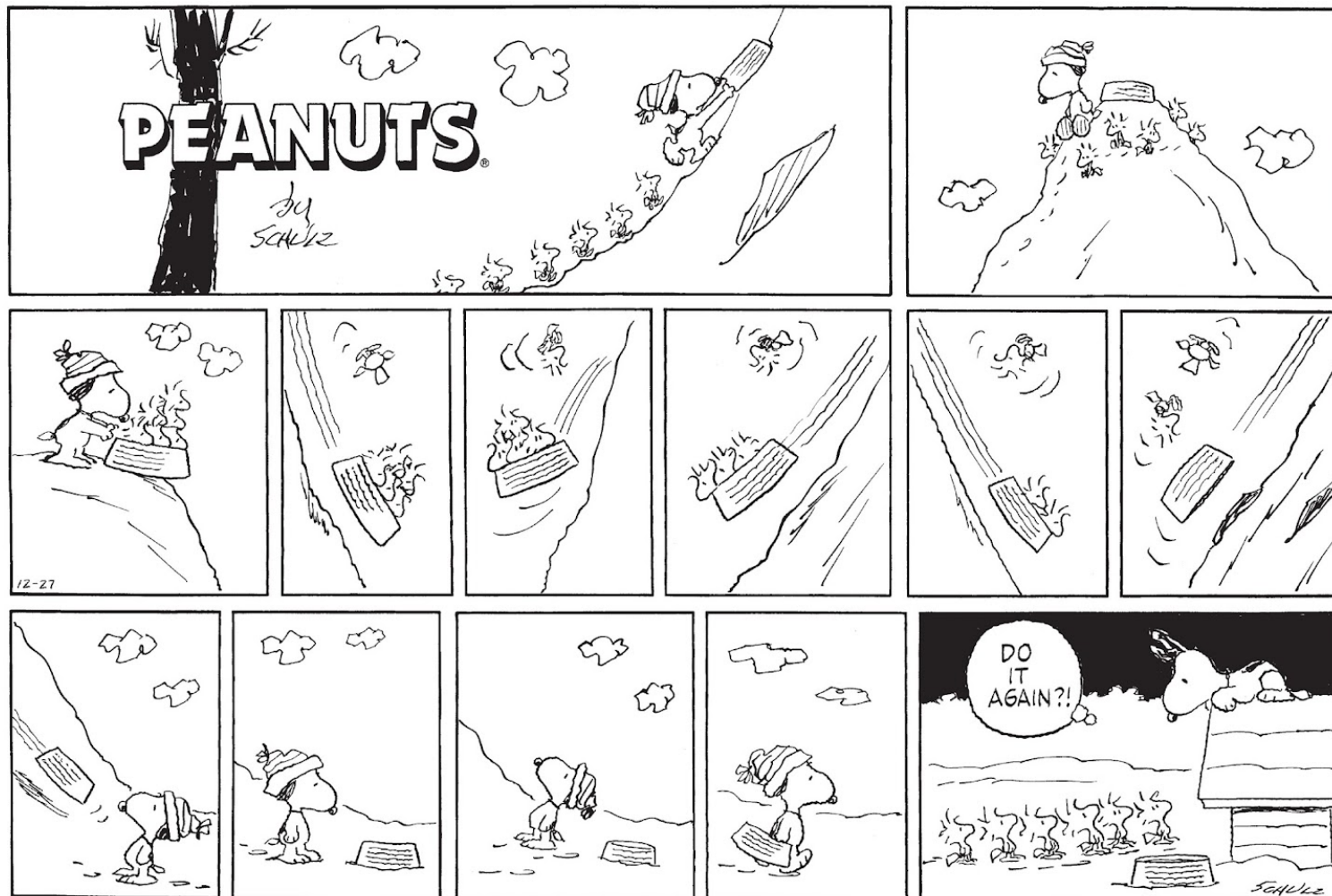






















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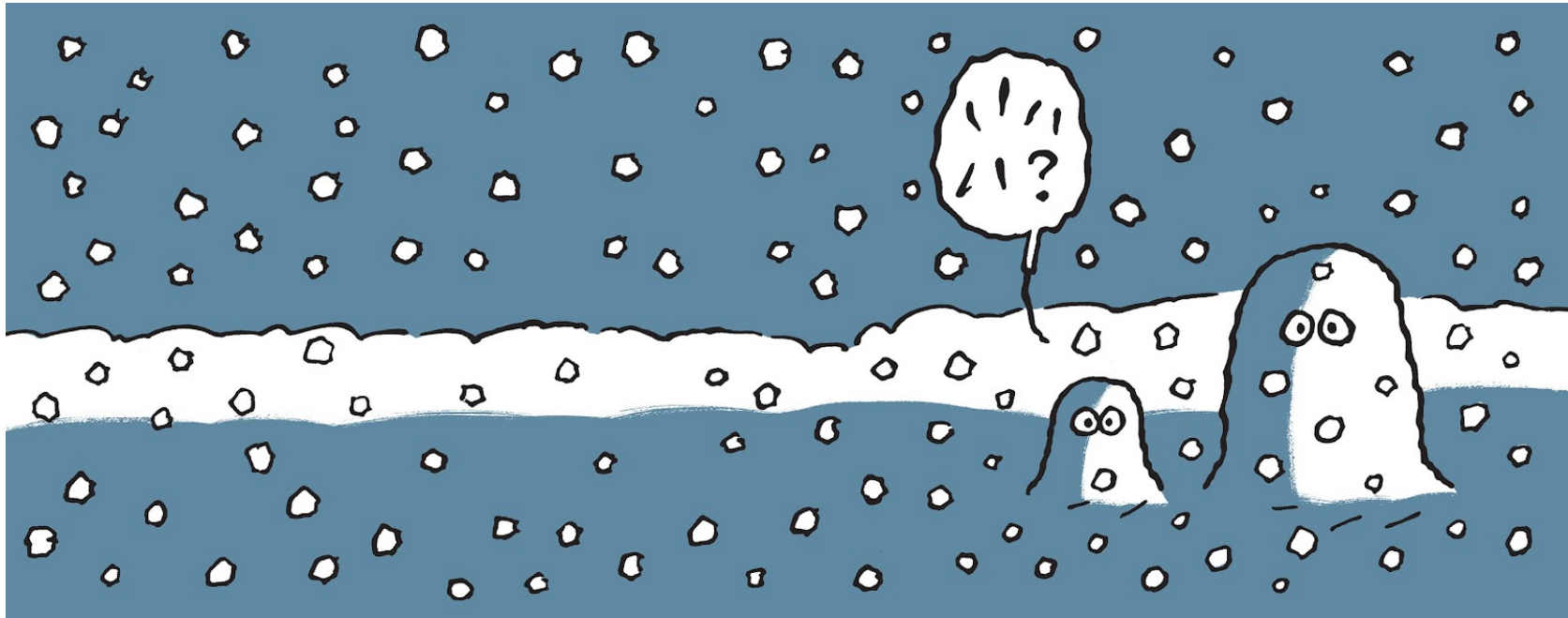
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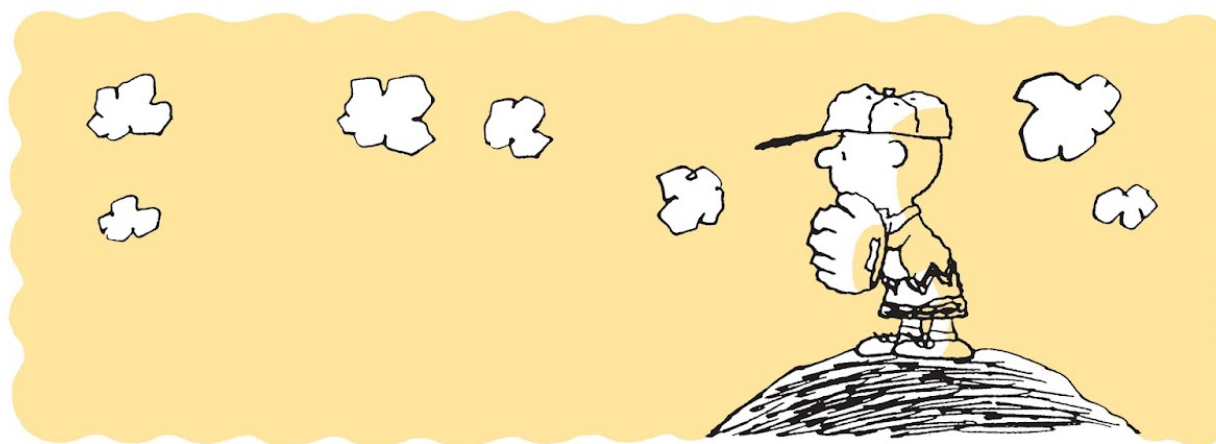
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CHARLES M. SCHULZ • 1922 to 2000

Charles M. Schulz was born November 26, 1922, in Minneapolis. His destiny was foreshadowed when an uncle gave him, at the age of two days, the nickname “Sparky” (after the racehorse Spark Plug in the newspaper strip *Barney Google*).

Schulz grew up in St. Paul. By all accounts, he led an unremarkable, albeit sheltered, childhood. He was an only child, close to both parents. His eventual career path was nurtured by his father, who bought four Sunday papers every week — just for the comics.

An outstanding student, he skipped two grades early on, but began to flounder in high school — perhaps not so coincidentally at the same time kids are going through their cruelest, most status-conscious

period of socialization. The pain, bitterness, insecurity, and failures chronicled in *Peanuts* appear to have originated from this period of Schulz’s life.

Although Schulz enjoyed sports, he also found refuge in solitary activities: reading, drawing, and watching movies. He bought comic books and Big Little Books, pored over the newspaper strips, and copied his favorites — *Buck Rogers*, the Walt Disney characters, *Popeye*, *Tim Tyler’s Luck*. He quickly became a connoisseur; his heroes were Milton Caniff, Roy Crane, Hal Foster, and Alex Raymond.

In his senior year in high school, his mother noticed an ad in a local newspaper for a correspondence school, Federal Schools (later called Art

Instruction Schools). Schulz passed the talent test, completed the course, and began trying, unsuccessfully, to sell gag cartoons to magazines. (His first published drawing was of his dog, Spike, and appeared in a 1937 *Ripley's Believe It or Not!* installment.)

After World War II had ended and Schulz was discharged from the army, he started submitting gag cartoons to the various magazines of the time; his first breakthrough, however, came when an editor at *Timeless Topix* hired him to letter adventure comics. Soon after that, he was hired by his alma mater, Art Instruction, to correct student lessons returned by mail.

Between 1948 and 1950, he succeeded in selling 17 cartoons to the *Saturday Evening Post* — as well as, to the local *St. Paul Pioneer Press*, a weekly comic feature called *Li'l Folks*. It ran in the women's section and paid \$10 a week. After writing and drawing the feature for two years, Schulz asked for a better location in the paper or for daily exposure, as well as a raise. When he was turned down on all three counts, he quit.

He started submitting strips to the newspaper syndicates. In the spring of 1950, he received a letter from the United Feature Syndicate, announcing its interest in his submission, *Li'l Folks*. Schulz boarded a train in June for New York City; more interested in doing a strip than a panel, he also brought along the first installments

of what would become *Peanuts* — and that was what sold. (The title, which Schulz loathed to his dying day, was imposed by the syndicate). The first *Peanuts* daily appeared October 2, 1950; the first Sunday, January 6, 1952.

Prior to *Peanuts*, the province of the comics page had been that of gags, social and political observation, domestic comedy, soap opera, and various adventure genres. Although *Peanuts* changed, or evolved, during the 50 years Schulz wrote and drew it, it remained, as it began, an anomaly on the comics page — a comic strip about the interior crises of the cartoonist himself. After a painful divorce in 1973 from which he had not yet recovered, Schulz told a reporter, “Strangely, I’ve drawn better cartoons in the last six months — or as good as I’ve ever drawn. I don’t know how the human mind works.” Surely, it was this kind of humility in the face of profoundly irreducible human questions that makes *Peanuts* as universally moving as it is.

Diagnosed with cancer, Schulz retired from *Peanuts* at the end of 1999. He died on February 12, 2000, the day before his last strip was published (and two days before Valentine’s Day) — having completed 17,897 daily and Sunday strips, each and every one fully written, drawn, and lettered entirely by his own hand — an unmatched achievement in comics.

—Gary Groth



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